BIM BAM BOOM

THE MAGAZINE DEVOTED TO THE HISTORY OF RHYTHM & BLUES

Vol.1 Issue 2 THE HARPTONES **OCT-NOV 1971**

EDITORIAL

Well readers BIM BAM BOOM IS BACK! right on schedule, just like we said we would.

Due to the tremendous response from readers and advertisers we have increased our size by eight pages, and have reduced the print on many of our pages enabling us to give you the equivalent of a 40 page magazine.

This issue will feature **an** *exclusive interview with the Harptones by Phil Groia. We feel that this is the best interview published concerning any R/B group. Along with our regular features, we are happy to announce the addition of the ODD SOUNDS column and OLD SOUNDS REVISITED. Sal Passantino joins our regular columnists with his FOR COLLECTORS ONLY column.*

This issue will also feature articles on the Chestnuts, Harvey, Vibranaires, Cadets-Jacks, Passions and JAY-DEE/ DAVIS discography.

We would also like to announce the addition of Lynn McCutcheon, Phil Groia and Joe Sicurella to our writing staff.

Our best wishes go out to Bob Miller of DISCO DISC and Roy Adams of DOWNSTAIRS RECORDS, two new Oldies Stores that have opened in New York this past month.

It is our intentions to make BIM BAM BOOM the best magazine of it's type in the world. The only way that we can do this is to have your support. So far we are very happy with the response and want to thank everybody that has subscribed.

A special word of thanks must go to two gentlemen in the oldies field. Mr. J. Weinstein of LOST NITE and Mr. E. Gries of RELIC RECORDS. These two gentlemen have reissued on their labels some of the greatest sounds ever put down on wax and at reasonable prices. LOST NITE has just released the Red Robin, Grand, Fury and Vee Jay discs. RELIC has released the Harptones album featuring their Bruce sides. Our hats are off to these two fine gentlemen.

We hope that you enjoy issue #2. Please write to us and let us know what you liked and what you disliked.

BIM BAM BOOM

The Magazine devoted to the history of Rhythm & Blues

VOL. 1 *ISSUE 2*

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Letters

I saw your magazine over a friend's house and think that you have a great magazine in the works.

John Montague
Greenville, N.C.

Just had to write and say your debut issue was excellent. It is a very well put together magazine. I hope that it will be around for a long time. The article on the Serenaders by Sal was fantastic.

Tom Dow (The Baron)

I really enjoyed "Bim Bam Boom". The article on the Cleftones was great. Record Revue is a good feature keeping us abreast of the type of music we love. Rare Sounds was of great interest since you can believe whats written by an old sounds pro (Sal Mondrone). From The Sq.. and The Time Capsule columns were good. I hope that your magazine will increase in size. You have an all star staff writing for you. I would like to see stories on lesser known groups.

Chuck Russo

NOTE: Thanks alot Chuck and I hope that you will enjoy The Vibranaires article.

Good luck on "Bim Bam Boom". It's a long and hard road but keep up the good work.

Bob Hite Jr.
Editor
R & B Magazine

My hat is off to all of you for a most remarkable first issue. You are indeed lucky to have Sal Mondrone on your staff, as his knowledge is surely formidable. His article on The Serenaders is the best in the issue. Louie Silvani"s column made very pleasurable reading. I would like to make some additions to Sal's article. I think it can be safely included that the Royal Jokers is another name for The Serenaders. The following information comes from Billboard Magazine. In the Oct. 16, 1954 issue appears a short notice "Venus Records, Detroit, has issued a new group called the Royals". The Nov. 11th. issue contained a revue of Venus #103 and another small bit stating "The Royals on Venus have changed their name to the Royal Jokers." I have a picture of the Royal Jokers that is identical to the one that you ran but it says that they are the Royal Jokers. We can assume at least that some of the Serenaders became the Royal Jokers. I don't know when Fortune #840 by The Royal Jokers came out, but it was probably in 1958 or later. The Royal Jokers were on Atco from Aug. 1955 to Feb. 1957. The Atco and Fortune sides show Noah Howell and Ted Green as the writers on most of their sides. All in all a great article, which sent me running to my files shouting "Yes Yes Yes". That's my idea of a good R/B magazine.

Pete Grendysa
Milwaukee, Wis.

I did not like the way that Sal Mondrone stated that the Muskateers, Serenaders, Royals and Scooters are the same group. I think he is wrong about the Royals/Scooters if anything they are probably the Royal Jokers but not the Serenaders, Muskateers. The Roxy number is 801 and the titles are Love You Till My Dying Day/Goodbye My Love. There is another record on Coral #65093 - Misery/But I Forgive You - Serenaders and the writers are: Thearon, Hill, Noah Howell, Isaac Reese and Norman Thrasher. The J.V.B. number is 2001.

Dick Horlick
Santa Monica, Ca.

NOTE: We would like to thank Pete and Dick for the additional information. The picture that we ran was the Five man Royal Jokers group but four members of that group were The Serenaders. We have a very small picture showing the Royal Jokers on stage at the Detroit Motorama stating "The Royal Jokers formaly The Serenaders cut up on stage." The picture was too small to print so we ran the big one. Jerry Neiporte from Detroit informed Sal that the group was one in the same also. If you can pick out voices you can hear that the lead voice on the Royals/Scooters is the same as the Serenaders. The name Noah Howell appears on Serenaders - Royal Joker records. Any further information on this group would be appreciated.

I was impressed with the first issue. I would like to see label listings. I hope you come out more regularly than the other magazine.

Bob Becker

Note: Thanks Bob, The Davis and Jay-Dee discographies should please you.

THE Harptones

BY..PHIL GROIA

On April 19, 1971, I began a friendship at the birthplace of "Memories Of You" and "Life Is But A Dream" on 119th Street in Manhattan with Raoul Cita (organizer and arranger), Willie Winfield (lead tenor), Jimmie Beckum (2nd tenor) Bill Dempsey (1st tenor) and Curtis Cherebin (bass-baritone). These gentlemen who take their music seriously, have had a long history since 1953 of successes, disappointments, influences from other groups and personnel changes.

The Harptones are the classic example of the early New York street corner R/B group whose members and tunes were borrowed and exchanged and whose mellow harmonizing could be heard up and down Lenox and 8th Avenues. In 1953 the group included Willie, Nicky Clark, Dempsey, Bill Brown, Bill Galloway known as Dicey and Cita emerged as the original Harptones after such gigs at "Apollo Amateur Night" and "Spotlight On Harlem." If you ask Dempsey and Cita about what groups influenced them most, you'll be told about the "Glory of Love" - Five Keys, "Stolen Love" - Larks and many of the Swallows recordings. The 5 Keys' impact on the group is more than just a passing fancy for "Glory of Love." Ask Willie for his favorite old record and he'll tell you: "How Long." Before coming to New York City in 1953, Willie lived in Virginia near his cousin Dickie Smith. Yes! The Dickie Smith of "Ghost of a Chance" and "White Cliffs of Dover" fame. At one time Willie rehearsed with the Five Keys, taking the place of Rudy West and at other times, Ulysses K. Hicks. However when things didn't work out, he came to NYC and joined a group called the Harps. Singing as the Harps under the Manhattan Bridge on Monroe Street were Willie, his brothers; Clyde and Jimmie, Dicey and Johnny Bronson.

In early 1953, Dicey went looking for a piano player and found on 115th Street and 7th-8th Avenues a group called the Skylarks (singing since 1951) that included Cita, Dempsey (lead), Curtis, Sonny Cooke, someone named Skillum and Freddy Taylor who penned the group's own "My Dear Dearest Darling," which was later cut by the Five Willows who were up the street on Lenox Avenue between 114th and 115th Streets. On 115th Street between 7th and 8th was Lover Patterson's group the 5 Crowns including "Yonkie," and three Clark brothers including Poppa and Nicky. As friendships were broken, new ones made and greetings received from DD Eisenhower, Dicey and Willie joined Cita. Dempsey and Curtis. Eventually, Billie Brown replaced Curtis who stayed in school and Nicky was added, the name was changed because of another group called the Harps, Cita met Leo Rogers, Monte Bruce and Morty Craft at Bruce Records and the Harptones were born.

The Harptones, whose sound remains relatively unchanged in 1971, have endured several personnel changes and substitutions. In 1955, when Dicey was drafted, the soulful voice of Jimmie Beckum was added. No replacement was actually ever found for Bill Brown after his untimely death in 1956. However, the group did re-employ the services of Freddy Taylor when Jimmie was sick and a girl Harriet "Toni" Williams Brown as a fill-in for Dempsey while he attended to his cancer stricken father in 1956. Toni's voice, including two other Joytones, can be heard on the Rama and Gee sides of "That's The Way It Goes" and "Cry Like I Cried". Never to miss a trick as a connoisseur of feminine allure, Bill Dempsey was quick to relate how Toni was the foxiest chick that all the groups had, even putting Zola Taylor of the Platters to shame. In 1956 when "What is Your Decision" was recorded for Leo Rogers' Andrea label, the session included Willie, Dempsey, Jimmie and Bobby Spencer who Cita has tagged as one of the finest harmony and lead singers around. Bobby has also sung with the Crickets, Chords, Cadillacs and is today with Harold Winley's edition of the Clovers. Curtis did not regain full status in the group until 1958 when he joined Willie, Dempsey, Toni and get this; Milton Love from the Solitaires.

If you've attended any of the Revival Shows, the tenor range you've heard reaching out on "A Sunday Kind Of Love" and "Life Is But A Dream" belongs to the multi-talented Jimmy Beckum. When Dicey was drafted in 1954 and the group was looking for a soloist who could belt out those rockers that appealed so much to the audiences at the Apollo - Jimmy was the Answer. A relative of Willie through marriage, Jimmy first recorded with the group on "Life Is But A Dream" and still leads on his own composition, "You're Gonna Need Me Someday", a side that was never released. He also wrote "Thats What The Angels Said" and will be featured in an upcoming article for his own work on "Laughing On The Outside" when he was lead for the Majors on Derby in 1953. One reason why the Harptones are such a solid vocal group today is because of his showmanship to lead on a ballad and belt out a rocker such as "Fine Little Girl."

Bad management, poor contracts and exploitation are bad experiences that many 50's groups suffered. The Harptones felt that Bruce records could have exerted a greater effort in distribution and promation as their appearances were limited to the metropolitan area, Conn., N.J. and D.C. They never had a chance to visit the coast even though their records had been heard there. Most recording contracts had a 30 or 60 or 90 day Clause that prohibited the cover of a number by another company. Perhaps the Harptones were lucky in that they weren't as heavily and successfully covered as were the Spaniels and Moonglows. However "the only really dirty thing that was done to us" according to Cita was that while they were doing 22 takes to record "Why Should I Love You" for Bruce, the Four Lads whose offices were right down the hall in the same building at 1650 Broadway released the same recording in a day as a flip side of "Skokian". This tended to knock the Harptones' version out of the Juke boxes. Later in 1956, as contestants on Arthur Godfrey's Talent Scouts, the Harptones performed "Why Should I Love You". In spite of finishing second and being subject to ridicule by Godfrey's sub host Jack Paar, the group did manage a few gigs from their appearance. I can remember the Harptones in a flat-footed tie with the eventual winner. Cita claims that when Godfrey was on, two winners would be declared in case of a tie over 100+ on that silly applause meter. I can also recall a D.J. from WLIB by the name of Evelyn rapping with Paar about the Flamingos, Cadillacs and El Dorados. Of course, Paar made fun of all these names. No one in the group knows where Evelyn is today.

On the subject of unreleased masters, the 10" EP reportedly produced by Bruce was never released even though a cover had been prepared. "Where the Hell did you get that from" was Cita's response to hearing "Loving A Girl Like You" which was recorded on the same session as "Memories of You" in 1954 and probably released in 1964 by the fanciwork of the late Leo Rogers.

It's hard for the group to remember unreleased masters as they usually recorded four to six numbers at every session every 3-4 months but Willie does recall such material as "That's What the Angels Said", "I'll String Along With You" and Jimmie's singing of a thing called "Pocketbook." The biggest surprise of all occurred while we were listening to "My Success" on Paradise when Willie and Cita commented that in addition to "Life," the group had also prepared with "harmony going down in seconds," the tightest rendition of "Please Kiss This Letter." The song was never recorded by the Harptones as they soon left Paradise/Old Town to record for Roulette. It was later released as a Solitaires flip side on "Walkin' Along."

One theme that seems to stand out with the old group is that many do not own copies of their recordings. You would think that some momento would remain but there were usually overriding circumstances such as when Willie would take his last recording and put it in a local jukebox to plug the Harptones. When bankruptcy came knocking on that local establishment's door, along went "No Greater Miracle" and "Life Is But A Dream."

SOME RANDOM NOTES

BUNNY PAUL: "Honey Love/I'll Never Tell" Harptones backed her up on Essex in 1955, recorded in NYC and distributed in Newark. Only Bunny was from Texas.
"I DEPENDED ON YOU": Willie missed rehearsal one night. When he returned the boys had picked out a part so high that he couldn't make it; Nicky Clark sang lead and even had to switch notes in the channels of the song with Willie. Nicky was one of those rare artists who could have perfect control between falsetto and natural levels. When the group appeared in person in D.C. once without Nick, they had to avoid singing the song.
"SUNSET": Written in 1963 by the group's lawyer's son, Ted Troob.
THE "B" SIDES: Cita wrote "Fine Little Girl" for dancing not singing, that's why it was never recorded. Curtis used to sing it with the Skylarks in 1951. "Oobidee, Ooo" was a groove in its time just as "Shboom" and certainly a lot better than "Just for Laughs" according to Cita.
"NO GREATER MIRACLE: Cita's favorite song - recorded at RCA Victor Studios on 22nd Street and Lexington Avenue. Harmony assisted by two of the Joytones who Cita managed. Morty Craft was mentioned in an alleged payola scandal involving this song in 1962.
"LAUGHING ON THE OUTSIDE": Recorded at the "not so hot" RKO Studios on 106th Street.
"LOVING A GIRL LIKE YOU": Recorded at Fulton on same set as "Memories of You." On this set, Don Gardner played drums, Jimmie Smith - the organ.
"ALMOST LOST MY MIND": Sam Taylor played the tenor sax while Mickey Baker accompanied on guitar. Break sung by Nicky. Willie always wanted to end song with falsetto: "This time she's gone for good - bye bye baby, bye, bye."
"LIFE IS BUT A DREAM": The first time Jimmie Beckum sang with the group after he left the Majors on Derby where "Laughing on the Outside" was recorded.
"WHAT IS YOUR DECISION": Recorded with electronic piano - the first time they used it.
1956 VERSION OF "MEMORIES OF YOU": Recorded at same session as "What is your Decision" - Leo Rogers sold the Andrea masters to George Goldner and Gee.
"THREE WISHES": Nicky and Willie together at the beginning, then Dicey.
"THE LAST DANCE": F/S of Maxine Brown answer song sung by Hank Jernigan, Demp's friend.
"FOREVER MINE": Harptones never really dug this record as it was originally sung slowly and tempo was speeded up at recording session by M. Craft.
RUTH MC FADDEN: Cita did all kinds of work for her and Old Town; all for nothing. Group backed her up on "School Boy", Old Town #1030, which was the same song as "Loving A Girl Like You". The Harptones had nicknamed it "School Girl".
CAROL BLADES: Carol was 13 or 14 years old when she sung "When Will I Know"/"What Did She Do Wrong", Gee #1029. The Harptones backed her up on both sides.
ROCKIN WITH THE BLUES: The first Rock n' Roll movie ever made. Fritz Pollard produces and the Harptones would like to forget it. Also in flick were Hal Jackson, Linda Hopkins and Miller Sisters.
ROYALE CITA CHORUS: At sometimes included members of Harptones, Joytones and Lyrics. Curtis sang with the Lyrics.

Just as the 5 Keys, Swallows and Larks have a place in the hearts of the Harptones, there is one man who had more of a profound influence on Rhythm and Blues in New York than any other. Raoul Cita who took care of the Harptones in the early days and wrote so many of those beautiful songs, also produced records, produced, managed and arranged for the Lyrics, Roy and Gloria, the Joytones, Don Covay, Eddie Cooley, Carol Blades, Ruth McFadden, Bunny Paul and according to Ron Brighton arranged the first recording of Summer's Love on Bruce (never released) before the Valentines went to Old Town and Rama. Amidst all the personal and collective tragedy that has befallen this group, it is an indescribable experience to witness their resugence into an era perhaps more tragic than the one in which they began. Anyone who has seen or heard the Harptone experience can attest to this. An accappella version of "That's The Way It Goes" or "I'll Never Tell" is a vivid reminder of how four distinct voices can be blended into this perfectly polished group. I wish that everyone could share the warmth, humor and personality of five beautiful people that is so much a part of this very beautiful vocal group.

THE HARPTONES DISCOGRAPHIE BY: *MARCIA VANCE & STEVE FLAM*

The following records were recorded and released by the Harptones on various labels during their career:

ESSEX - (With Bunny Paul)
364 I'll Never Tell/Honey Love

BRUCE
101 - A Sunday Kind Of Love/I'll Never Tell
102 - My Memories Of You/It Was Just For Laughs
104 - I Depended On You/Mambo Baby
109 - Why Should I Love You/Forever Mine
113 - Since I Fell For You/Oobidee-Oobidee-Oo
123 - Loving A Girl Like You/High Flying Baby
128 - I Almost Lost My Mind/Ou Wee Baby

PARADISE
101 - Life Is But A Dream/You Know You're Doing Me Wrong
103 - It All Depends On You/I've Got A Notion

ANDREA
100 - What Is Your Decision/Gimme Some

TIP TOP
401 - My Memories Of You/High Flyin' Baby

RAMA
203 - Three Wishes/That's The Way It Goes
214 - On Sunday Afternoon/The Masquerade Is Over
221 - The Shrine Of Saint Cecilia/Ou Wee Baby

GEE
1045 - Cry Like I Cried/So Good, So Fine, You're Mine

BACK UP WORK FOR SINGLE ARTISTS:
OLD TOWN 1030 - Ruth McFadden - School Boy
GEE - 1029 - Carol Blades - When Will I Know/What Did She Do Wrong.

WARWICK
500 -Laughing On The Outside/I Remember
512 -Love Me Completely/Hep Teenager
551 -No Greater Miracle/What Kind Of Fool

COED
540 -Rain Down Kisses/Answer Me My Love

CUB
9097 -Devil In Velvet/Your Love Is A Good Love

COMPANION
102 -All In Your Mind/The Last Dance
103 -What Will I Tell My Heart/Foolish Me

KT
201 -Sunset/I Gotta Have Your Love

RAVEN
8001 -Sunday Kind Of Love/Mambo Boogie

BRUCE EP
BEP-201-A Sunday Kind Of Love/Ou Wee Baby
Forever Mine/I Almost Lost My Mind
BEP-202-My Memories Of You/Mambo Baby
I'll Never Tell/High Flying Baby

MUSICNOTE LP-8001 (The Paragons Met The Harptones)
My Memories Of You, What Is Your Decision, Since I Fell For You, Gimme Some, Sunset, Life Is But A Dream, A Sunday Kind Of Love.

RELIC LP-5001
All the original Bruce sides plus The Shrine Of Saint Cecilia and Three Wishes.

* *

ODD RECORDS

BY: SAL MONDRONE

Many people have asked me to compile a list of odd records to look for. When going on record trips, look for some of these good sounds, we collectors, hardcore and mild, tend to forget that some of the odd records are real good sounds. You may be familiar with some, but I feel that most of us have passed these records up at one time or another.

ASTRA #551	A Lovers Answer	Dreamtones
D #1072	Worried Over You	Velvetones
DECCA #29554	God Gave Me You	Mel Williams
D.C. #0433	A Big Bite Of The Blues	Captans
EMBER #1022	Talk It Over	Marktones
EXPRESS #501	Praying For a Miracle	Dreamtones
ELMAR #1084	Never Love Again	Elgins
CALVERT #101	You Gotta Go	Kinglets
MODEL #	Loretta	Coins
WHEEL #1001	Heart Breaking Train	Crowns
VIBRO #1651	I Need Someone	Ray-Dots
VEGA #105	Dim Those Lights	Raindrops
PIX #1101	Lest You Forget	Invictas
RIC #958	Oh Baby	Velvetiers
NEWPORT #7002	There'll Be No Goodbye	5 Delights
M.G.M. #12338	Trust In Me	Notes
X #0143	Truly, Truly	Laurels
UNART #2007	Hearts Desire	Avalons
KICK #100	Hi-Oom	Saucers
TALENT #D-1	I Love You	Dreams
LIBERTY #55167	Hungry For Your Love	Plaids
FLIP #305	My Achin' Heart	Flippers
GROOVE #0112	As I Live On	Sonics
FEE BEE #216	Your Star	El-Capris
WING #90069	Tell Me Why	Marie Knight

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R and B magazine

If the Spaniels, Orioles & 5 Keys turn you on..If Lightin' Hopkins, Blind Lemon & Chuck Berry are your cup of blues..If Soul, Gospel and all that's fine & funky gets your juices flowing..Send a dime for our almost free information...R & B Magazine, 18632 Nordhoff St, Northridge Ca. 91324

THE HARPTONES

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EL DORADOS & KOOL GENTS

By: Bob Galgano

At a recent Oldies Show at the Academy of Music I interviewed John Carter bass of the new ElDorados. Several months earlier, Louie Silvani interviewed Robert Bitts who filled in for ill members of the ElDorados as bass and baritone. From the two interviews the following story emerged.

The original members of the ElDorados came from Chicago, Ill. and attended Englewood High School. They were originally called the Five Stars but in reality there was six members. Arthur Basset - lead, Pirkle Lee Moses Jr., - 1st tenor, Jewell Jones - tenor, Louis Bradley - 2nd tenor, James Maddox - baritone and Richard Nichens - bass. In 1954 the group entered a talent show at the Club DeLisa and won first prize. A local Disc Jockey, Al Benson, took the group to Vee Jay Records and they were signed to a recording contract by Vivan Carter, owner of Vee Jay. In 1954 the group released their first Vee Jay side with Arthur Basset singing lead on "My Lovin Baby". Due to the success of the Midnighters' - Annie Records, Vee Jay brought a young girl into the studios and had the group cut Annie's Answer with Hazel McCollum in the lead. Just before "Annie's Answer" was recorded Arthur Basset joined the Air Force and Pirkle Lee Moses took over the lead. Jewell Jones moved over to first tenor and the five man ElDorados were born. In 1955 the group started the year off with a bang with their release of one of the biggest R/B hits of all time, "At My Front Door" (Crazy Little Mama). Robert Bitts can be heard on two sides by the group "I Began To Realize" and "There In The Night". The last recording by the original ElDorados was "A Rose For My Darling". In 1957 the ElDorados felt that Vee Jay was not treating them fairly and refused to record. Pirkle Lee Moses still wanted to stay with Vee Jay but he was left in Chicago with no group. The other four members went to Oakland California.

Let us now go back in time again to 1955. At Marshall High School in Chicago were five other young men, Dee Clark, Johnny Carter, Teddy Long, John McCall and Douglas Brown. They formed a singing group but had no name. A local Disc Jockey, Herb Kent, called himself the Cool Gent. Dee Clark went to see him and asked for an audition with Vee Jay Records. Mr. Kent liked them and soon after the group was signed to a contract with Vee Jay Records and they became the Kool Gents. In 1955 they released their first record "This Is The Night" and shortly after that a second record, "I Just Can't Help Myself". In 1956, Vee Jay changed their names to the Delegates and released a novelty tune called "The Convention". Vee Jay purchased two masters from a local Chicago label, Ping. One of the masters was "Mother's Son" by the DeBonairs, Ping #1000. The DeBonairs had broken up and Vee Jay felt that the record would sell. They had the Delegates re-sing "Mother's Son" and released it in 1956. Around this time Dee Clark left the group and Vee Jay released "Gloria" billing the record as Dee Clark. (the Kool Gents/Delegates are backing him up).

The year is 1957 and Vee Jay has Pirkle Lee Moses with no group and the Kool Gents, Delegates with no lead. So they joined forces and the new ElDorados are born; consisting of Pirkle Lee Moses, Johnny Carter, Teddy Long, John McCall and Douglas Brown. This group recorded two discs for Vee Jay. "Lights Are Low" and "Three Reasons Why". The group fell into inactivity after "Lights Are Low". They came out of the shadows once more backing Dee Clark on a new version of "At My Front Door" for the Abner label.

The remaining members of the ElDorados reformed a new group called These Four ElDorados and cut one record, "Lonely Boy", for the Academy Label (#838) out of Chicago. The members of this group were Jewell Jones, James Maddox, Louis Bradley and Marvin Smith.

I asked John if the DelPrados recording of "Oh Baby" on the Lucky 4 Label #1029 was any members of the groups listed above and he said no. The final question was which group sang "It's No Wonder" which was released on the Oldies 45 Label in the 1960s. John listened to the record and replied "That's The Magnificents".

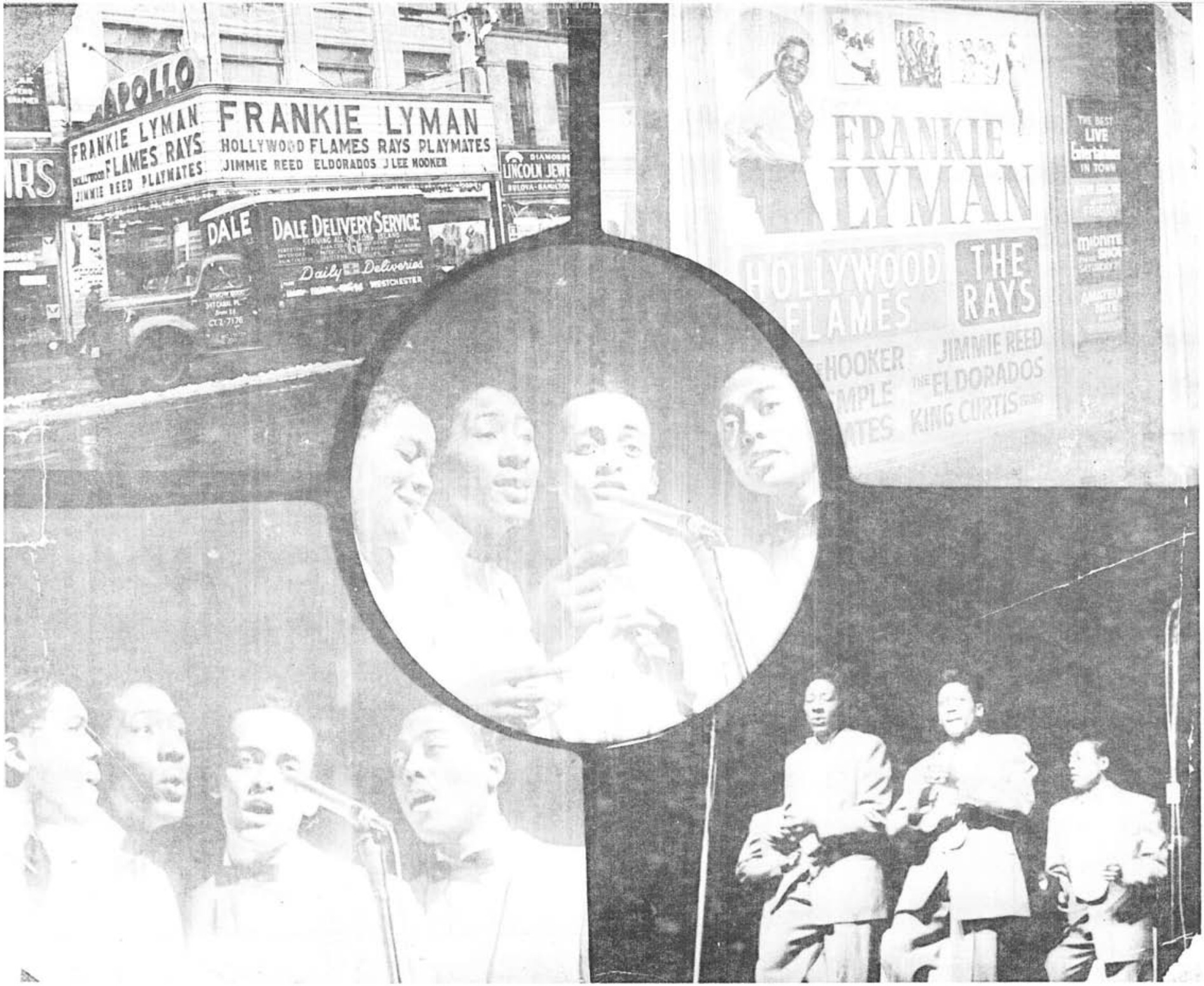
The new ElDorados have a new release out today called "Looking In From The Outside" on the Paula label. Look for it.

THE EL DORADOS

Vee Jay	115	My Loving Baby / Baby I Need You	1954
" "	118	Annie's Answer / Living With Vivian	1954
" "	127	One More Chance / Little Miss Love	1954
" "	147	At My Front Door / What's Buggin' You Baby	1955
" "	165	I'll Be Forever Lovin' You / I Began To Realize	1955
" "	180	Now That Your Gone / Rock N' Roll's For Me	1956
" "	197	A Fallen Tear / Chop Ling Soon	1956
" "	211	There In The Night / Bim Bam Boom	1956
" "	250	Tears On My Pillow / A Rose For My Darling	1957
" "	263	Three Reasons Why / Boom Diddie Boom	1958
" "	302	Lights Are Low / Oh What A Girl	1958

Vee Jay	173	This Is The Night / Do Ya Do	The Kool Gents	55
" "	207	You Know / I Just Can't Help Myself	" " "	55
" "	212	The Convention / Jay's Rock (Big Jay McNeely)	The Delegates	56
" "	243	Mother's Son / I'm Gonna Be Glad	" "	56

PICTURE - Upper Left - Apollo Theater circa 1958. Upper Right - Billboard. Circle - left to right - John McCall - Johnny Carter, Teddy Long - Douglas Brown. Lower Left - John McCall, John Carter, Teddy Long, Douglas Brown. Lower Right - Johnny Carter, Pirkle Lee Moses, Douglas Brown.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The Vibranaires

BY LYNN E. MC CUTCHEON

At the Third Original Rock and Roll Show in New York I was backstage interviewing Arlene Smith of the Chantels and "Pookie" Hudson of the Spaniels. Having concluded these interviews, I was about to leave when I spied a fellow who I recognized as one of Sonny Til's Orioles. I was pretty sure that none of the original members were still with Sonny but I had the presence of mind to ask him if he had ever sung with any other groups. To my amazement he told me that he had been the lead singer of a group called The Vibranaires. His name was Bobby Thomas, and as we were talking we were joined by Mike Robinson, who had been the second tenor of the group. Coincidentally Mike had been on the same show as a member of Tony Williams' Platters. They told me that the other members of the Vibranaires were Herbie Cole, Jimmy Roach and Roosevelt McDuffie. They were from Asbury Park, New Jersey. One night in 1954 the group was singing at The Three Towers Inn and Joel Turnero happened to be in the audience. After the show he came backstage and offered them a contract with the Flaps Recording Company of New York. Flaps was owned by "Luxie" Hanford, who released the groups two Turnero produced recordings"Doll Face" and "Stop Torturing Me" on The After Hours and The Chariot labels respectively. Neither Thomas nor Robinson knew anything about the group called The Vibes who recorded for ABC Paramount or The Vibes who made at least two recording for the Allied labels. In fact, they claimed that the group broke up after their first two recordings because Thomas and one other member were drafted. In retrospect they both both felt that the poor distribution setup by the record company was responsible for the low sales of their discs, but they both held warm memories of their brief career as The Vibranaires.

Doll Face / Ooh, I Feel So Good	Vibranaires - Chariot & After Hours #103
Stop Torturing Me / Stop Jibing Baby	Vibes (Formerly Vibranaires)- Chariot & After Hour #105

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A Chance Meeting

By Joe Sicurella

On July 25,1971, I went to Palisades Park to see Earl Lewis and the Channels perform as well as two groups produced by Harvey Fugua - The Nightlighters and New Birth. I walked into the Circus Bar and Restaurant and there was Mr. Fugua sitting at the table. I introduced myself and he invited to sit down. I asked Mr. Fugua if it was true that Marvin Gaye sang with him. He stated Marvin Gaye was a member of the Spinners that backed him up on the "Tri Phi" label. His biggest hit was "That's What Girls Are Made For". He also stated Marvin sang on two or three later Moonglows records when the Spinners used the Moonglows name on the "Chess" label. Harvey was very pleased when I informed him that "Twelve Months of The Year" was a much sort after record and was selling for up to $5.00. Harvey explained that he was once married to Gwen Gordy, but that he did not go to Motown in its formative years.

Harvey related that big companies still have not learned how to promote R/B groups, although they gave great promotion to artists like Elvis and John Denver. (The vibrations were interpreted by me as meaning white's alright and black ain't quite) This seems to me an observation valid in 1951 and perhaps unfortunately still true in 1971. I was not surprised when our conversation turned to the Moonglows recordings and he informed me that he did not have any of his recordings. He was offered all his records a couple of months ago by a collector while at a convention in Phil. He will be going back to Phil. to pick up the records.

He was very happy that The Nightlighters' "K-Gee" had been played on WABC and hoped it would be a hit. I told Harvey it was a pleasure meeting him -- we shook hands and I left. A short time later, Hal Jackson got Harvey to come up on stage. The people gave him a warm reception and seemed to remember the name The Moonglows and "Sincerely". Hal asked him if he would be recording again with The Moonglows. Harvey said something inaudible and nodded his head affirmatively.

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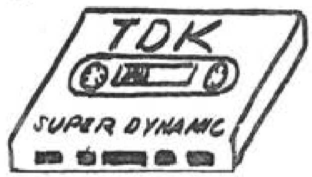

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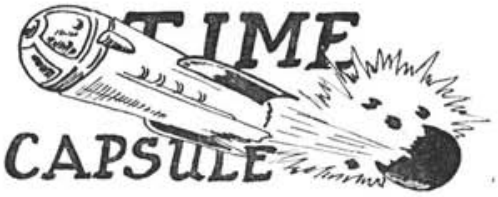

BY JOE MARCHESANI

Some of the Romance of record collecting was lost when the bootlegging began. I remember a very early effort,"I'm Yours" by the Flamingoes on a bogus Parrot label (the famous "Bronxville" bootleg). Most of us who gathered weekly at Times Square Records regarded this effort as a joke. Besides the misspelling, the sound was terrible, the red plastic was not true in color or consistency, and Slim sold it as a bootleg since everybody knew it was a phoney. Almost everybody anyway since a few of the casual and younger collectors were taken in. Some badly, it hurt a bit.

I was the victim a few years later. Never having seen an original "Rollin" label (my hard luck I guess), I traded a red plastic copy of "My Lovin Baby" by the Eldorados on Vee Jay (Tom and I found a box in Cleveland) for what seemed to be an original of "Melba" by the Dreamers. I found out later, it wasn't. I lost a lot of respect for the small group of collectors who passed off many copies of "Melba" that month. It made me a little sick to realize that such people existed in our ranks. It made others, who were hurt more than I was even sicker. Some did not return to collecting. Should you really have to investigate the records you buy, the people you buy them from? A drag, to say the least. Remember, when wheeling and dealing in the subway station on Saturday afternoon was the thing to do, you couldn't play the records, just be sharp, keep the faith or both. As a result of these experiences, the most knowledgeable guys learned to trust no one, but the younger collectors were still getting stung. It discouraged some, embitted others. But it became a fact of collecting so we lived with it.

Next came a fairly productive period. Rare records were bootlegged on labels other than the original and were sold at a very reasonable price. Remember the labels?..Hammer, Mello, Edaphonic etc. The sound on some were good, on most poor. But they did sell for a reasonable price. If you truly loved the music, not just the paper, "Pizza Pie" sounded as good on Hammer as it did on Capitol. Wide spread acceptance of these bootlegs were held back only by poor sound quality on most. And, of course, the originals were still to be found.

Now we come to the present day art of bootlegging - "reproductions" of original labels for about $5.00 per copy, a recent price war, not good intentions, has brought the price down as of this writing. First, let me say that I believe bootlegs and bootleggers provide a worthwhile and desirable service to record collecting. Since the originals are now truly scarce, the old group sounds are being made available to everyone, everywhere through bootlegging. You can now enjoy even the rarest recordings in your own home, at any time. If you truly love the music, bootlegging is a great thing. But I have two complaints. First, the price is too high and more important "unidentified" bootlegs maybe causing more harm than good. If bootlegs become good enough, we could see the end of collecting in this decade.

Before I talk about these and other points, I must get two things off my chest. I've been collecting for over eleven years and I fully realize the magic and romance of an original label. But much more important is the music itself. I love the music. So much that Tom and I have devoted eight years to keeping the sound alive in New York City, and now in, Philadelphia. I am into this music as much as any man can be into anything. So I can't understand why someone would spend $5.00 for "Pizza Pie" on a bootleg Capitol rather then $1.00 on a Hammer (this is just an example. I realize Hammer may not be available, but if it were, I'm sure someone would still buy the Capitol boot.) I can see spending as much as $100 on the original, but not $5.00 on a picture of the original label. I'd like to see the return of labels like Hammer, Mello and Crystal where good sounds could be available to the person that loves this music at a low price. Despite the service provided by bootlegging over the years, the great original labels have been cheapened a bit by the existence of these copies. It's crazy, but that lovely Chicago lady, the Chance label, sheds a tear, I believe, whenever a copy is printed bearing her name. Maybe I'm sentimental, but I would have perferred it if the original labels were left sacred and all bootlegs were on "other labels".

Back to the modern scene. Current bootlegs are better than ever. Early reproductions were easy to spot. Label paper was wrong, the vinyl was different in quality, consistency and weight were wrong and the sound was terrible. If you couldn't spot a label or vinyl difference, just playing the record was a giveaway. But now the quality is getting better each month. I am strongly in favor of better sound quality on boots, but I am beginning to fear the advances made in the label and vinyl quality (especially since bootlegs are still not identified as such). I would say that in the next few years, someone will come close to a perfect bootleg. Maybe the original paper will be found, perhaps a bunch of original vinyl or even the original master tapes will be available. Then a hurry up aging process will be thought up. It just might be that the average collector could be in trouble if he's not extremely careful. Think about it. It's a longshot, an experienced collector should always be able to tell a boot, but if it happens, alot of collectors might just give up.

Enough about the future and back to the main point of this article: Bootlegs should be identified and there's no reason why they can't or shouldn't be. The problem with unidentified bootlegs is that many collectors are being screwed by the thieves in this business. An inexperienced guy or a guy in a weaker moment, might be suckered into paying top dollar for a boot, especially if the quality of boots continues to improve. Please don't say, "Let the buyer beware", because that's a hassle nobody needs and that attitude will bring about the end of collecting. Reason: the guys getting stung with boots are the younger collectors who will be responsible for carrying on the tradition of collecting rare group sounds. If they get screwed too often, it might sour them enough to quit. Many young teenagers are discovering the old group sounds all over the country and some are seeking originals. If crooks deal boots to them, we could lose many promising new collectors.

Mr. Bootlegger, please start identifying your product as a copy. It's very simple. Just scratch the letter "R" for reproduction or "B" for bootleg or some such name in the vinyl surrounding the label. You could have this grooved right into the stamper along with the record number and other information that appears in the blank vinyl area around each label. This won't ruin the label or the record at all. If you are concerned that your product is being passed off as an original, and some bootleggers, I'm sure, aren't, then this simple step will be of great service to collectors and collecting. If you don't care or your selling point is that your boots are good enough to be passed off to the suckers as originals, then I hope that you are caught, fined and jailed. To you collectors who are honestly concerned about the morals of business and the future of collecting, please scratch a mark in the vinyl of the boots you have bought so that, when and if they are sold, they will be always recognized as copies. If you are intent on deceiving or robbing others with your copies, then I hope you get stuck with a bootleg of "Diddle Le Boom" by the Love Larks on Masons (how's the fidelity on that boot grab you?). Please don't laugh at all this. Young collectors are getting fooled with bootlegs, even if they're obvious to us. There's no reason why a bootleg can't be identified as I described above. If there is, Mr. Bootlegger, please write in and let me know.

The second point is obvious to those who know how much it costs to manufacture a bootleg. I'll be brief. Boots cost too much. If you haven't already, please lower your prices.

I realize I have written on a very controversial subject and perhaps half of you will agree with my ideas. If identifying bootlegs never comes to pass, at least I had my go at it. It's really up to you, force the bootleggers to identify their products and lower their prices. Furthermore, and this is corny but true, it's the right thing to do.

ALAN FREED'S TOP 25

JULY 16, 1955

Much seems to be said about Alan Freed in many of the so-called Rock and Roll books and magazines. Alan Freed had a regular evening radio show on WINS Radio in New York City. On Saturday morning he also had a radio show in which he compiled a list of the 25 most requested songs by his write in audience. To many who never had the opportunity to hear Alan Freed in the early days, we hope this list proves of interest to you.

1.	Life Is But A Dream	The Harptones	Paradise	101
2.	Why Don't You Write Me	The Jacks	RPM	428
3.	Honest, Darling (Believe Me)	The Four Voices	Columbia	40516
4.	Maybellene	Chuck Berry	Chess	1604
5.	Song Of A Dreamer	Billy Brooks	Duke	142
6.	Soldier Boy	The Four Fellows	Glory	234
7.	Come Back My Love	The Cardinals	Atlantic	1067
8.	The Verdict	The Five Keys	Capitol	3127
9.	Anymore	Johnny Ace	Duke	144
10.	Rock Around The Clock	Bill Haley & Comets	Decca	29124
11.	Unchained Melody	Al Hibbler	Decca	29441
12.	Pitter Patter	Nappy Brown	Savoy	1162
13.	Ain't It A Shame	Fats Domino	Imperial	5348
14.	I Want To Love You	The Flamingos	Checker	821
15.	Seventeen	Boyd Bennett & The Rockets	King	1470
16.	Only You	The Rhythmettes	RCA	6089
17.	Razzle-Dazzle	Bill Haley & Comets	Decca	29552
18.	Heavenly Lover	Bill Carey	Coral	61429
19.	Every Day	Count Basie	Clef	89149
20.	Bop-Ting-A-Ling	LaVern Baker & Gliders	Atlantic	1057
21.	All Around The World	Titus Turner	Wing	90006
22.	Sugar Mama	Marvin & Johnny	Modern	959
23.	You Wanted To Change Me	Roy Hamilton	Epic	9111
24.	The Meaning Of Love	The Goldentones	Jay Dee	806
25.	Oh, Oh Please	Mercy Dee	Flair	1073

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THE PASSIONS

The Passions come from Brooklyn, New York. The original members of the group were Jimmy Gallagher, lead, Tony Armato, 1st. tenor, Al Galione, 2nd. tenor and Vin Acerno, baritone who was replaced by Lou Rotondo right after their second release. The group has remained close friends over the years. At several recent revival shows the boys have recieved warm receptions from the audience.

Jimmy originally sang with a group called the Runarounds* until he joined with Tony, Al and Vin to form the Passions.

Tony sang with the Overons*, two of the members of this group, Al Cracolici and Bob Ferrante went on to form the Mystics and the fourth member joined an instrumental group called the Honeystrollers on Glory and the Crystals on Brent. Tony then formed a group called the Sincers* with Al and Vin that eventually became the Passions.

Al beside recording with the Passions also cut a record with the Four Evers on Columbia.

Lou sang with a group called the Del-Rays* two of who's members later went on to form the Classics. Today with Emil Stucchio, lead of the Classics, he is a member of a new group called the Profits (*See Record Reviews in this issue*).

The Mystics brought them to the attention of their manager, Jim Grible who liked them so much he immediatly signed them to a contract. From this point on they were a tremendous success. Their first two recordings sold in excess of a ½ million copies. The original demo of "Just To Be With You" was given to the group and sung by Carole King and Paul Simon (& Garfunkle). This record was later covered by Rudy West of the Five Keys on King."I Only Want You" was taken from the melody of "Life Is But A Dream" speeded up. Their version of "Gloria" still stands as the most successful revival of the Cadillac classic. On hearing the group today, you will have to admit that they sound as good as ever.

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105 - I Only Want You/This Is My Love
106 - Gloria/Jungle Drums
108 - Beautiful Dreamer/One Look Is All It Took
112 - Made For Lovers/You Don't Love Me Anymore
OCTAVIA
8005 - I Gotta Know/Aphrodite
JUBILEE
5406 - Lonely Road/One Look Is All It Took
DIAMOND
146 - Sixteen Candles/The Third Floor (Inst.)
A.B.C. Paramount
10436- The Bully/The Empty Seat

THE PASSIONS

Left to Right: Vin Acerno, Jimmy Gallagher, Tony Armato, Al Galione.

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105 You Come To Me B/W OO-Wee Baby — Duvals
106 Bells of St. Mary B/W Much Too Much — Lee Andrews & Hearts
107 Mope-Itty Mope B/W Wings Of An Angel — Bosstones
108 The White Cliffs Of Dover B/W Much Too Much — Lee Andrews & Hearts
109 My Heart's Desire B/W Let's Have A Ball — Wheels
110 Maybe You'll Be There B/W Baby Come Back — Lee Andrews & Hearts
111 Hey Girl B/W My Baby — Perfections
112 God Only Knows B/W That's What Your Doing To Me — Capris
113 Moments Like This B/W New Love — Baltineers
114 Tears In My Eyes B/W Joe's Calypso — Baltineers
115 Bila B/W Tight Skirt And Sweater — Versatones
116 There Goes The Boy B/W Talking to Myself — Lydells
117 The Wind B/W Sally Green — Jesters
118 Love Call B/W Somewhere Is My Heart — Ebonaires
119 Can't Help Loving That Girl Of Mine B/W I'm Coming Home — Hide-A-Ways
120 Always Be Faithful B/W How Are You — Monarchs
121 The Vows Of Love B/W Stick With Me Baby — Paragons
122 The Plea B/W Oh! Baby — Jesters
123 Zoom Zoom Zoom B/W On Your Merry Way — Collegians
124 I Love No One But You B/W Oh! Baby — Jesters
125 Let's Start All Over Again B/W Stick With Me Baby — Paragons
126 So Strange B/W Oh! Baby — Jesters
127 Hong Kong B/W Oh Starlight — Quinns
128 Florence B/W Hey Little School Girl — Jesters
129 I Laughed B/W Now That You're Gone — Jesters
130 Two Hearts Are Better Than One B/W Give Me Love — Paragons
131 Please Let Me Love You B/W I'm Falling In Love — Jesters
132 She Is Mine B/W The Letter — Blue Notes
133 Twilight B/W Stick With Me Baby — Paragons
134 My True Love B/W (Ain't Like That) No More — Swans
135 Bluebird Of Happiness B/W Show Me The Merengue — Lee Andrews & Hearts
136 Lonely Room B/W Leona — Lee Andrews & Hearts
137 Just Suppose B/W It's Me — Lee Andrews & Hearts
138 Lover's Prayer B/W Grateful — Clickettes
139 Because Of My Best Friend B/W Grateful — Clickettes
140 To Be A Part Of You B/W Grateful — Clickettes
141 Tony, My Darling B/W In The Rain — Charmers
142 The Beating Of My Heart B/W Why Does It Have To Be — Charmers
143 If Loving You Is Wrong B/W Three Sixty — Inspirations
144 My True Story B/W When I Was Single — Jive Five
145 Long Tall Girl B/W Is There Such A World — Carnations
146 Tossin' An' Turnin' B/W Oh! Yes I Love You — Bobby Lewis
147 What Time Is It B/W Beggin' You Please — Jive Five
148 Little Girl B/W When — Capris
149 Dream Of A Life-time B/W On My Merry Way — Flamingos
150 You Said You Loved Me B/W I Can't Refuse — Orchids
151 All Mine B/W Rose Mary — Five Satins
152 My Baby's Gone B/W Feel So Good — Five Thrills
153 Poor Rock And Roll B/W Ting-A-Ling — Nobles
154 I'm Yours B/W Ko Ko Mo — Flamingos
155 Aurelia B/W The White Cliffs Of Dover — Pelicans
156 No One To Love B/W Wish She Was Mine — Crests
157 Gloris B/W Wee Wee Baby — Five Thrills
158 Let's Go For A Ride B/W Heavenly Night — Collegians
159 You're Everything To Me B/W Newly Wed — Orchids
160 So You Will Know B/W Don't Cry Baby — Paragons
161 I Really Don't Want To Know B/W Get With It — Flamingos
162 Moonlight Cocktails B/W Blessings of Love — Rivieras
163 Six Nights A Week B/W I Do — Crests
164 County Every Star B/W True Love Is Hard To Find — Rivieras
165 You Belong To Me B/W Take Me As I Am — Duprees
166 Step By Step B/W Gee (But I'd Give The World) — Crests
167 Moonlight Serenade B/W Neither Rain Or Snow — Rivieras
168 Sixteen Candles B/W Beside You — Crests
169 Our Love B/W True Love Is Hard To Find — Rivieras
170 Stay In My Heart B/W Easy To Remember — Rivieras
171 The Angels Listened In B/W I Thank The Moon — Crests
172 The Eleventh (11th) Hour Melody B/W Since I Made You Cry — Rivieras
173 Deserie B/W Zoop — Charts
174 My Dear, Dearest Darling B/W Rock Little Francis — Five Willows
175 Castle In The Sky B/W My Darling To You — Bop Chords
176 Teardrops B/W The Girl Around The Corner — Lee Andrews & Hearts
177 Lost Love B/W Don't Say Goodbye — Superiors
178 My Love Is Gone B/W Hey Pretty Baby — Ladders
179 United B/W Tonight — Love Notes
180 Dance Girl B/W Why Do You Cry — Charts
181 Lorraine B/W Come Back — Harmonares
182 So Why B/W Baby — Bop Chords
183 Dolores B/W All Night Long — Five Willows
184 While Walkin' — Fabulaires
185 Valarie B/W Way Up In The Sky — Starlites
186 You're The Reason B/W I'm Wondering — Charts
187 The White Cliffs Of Dover B/W With These Hands — Five Willows
188 When I Woke Up This Morning B/W I Really Love Her So Bop Chords
189 True Love B/W Cry Baby — Scarlets
190 Long Lonely Nights B/W The Clock — Lee Andrews & Hearts
191 Counting The Stars — B/W I Want To Know — Ladders
192 Love Bells B/W Please Baby — Five Willows
193 Try The Impossible B/W Nobody's Home — Lee Andrews & Hearts
194 Evening Shadows Falling B/W I've Got Plenty Of Love — Seniors
195 Come Home Soon B/W I'm Sold (On You) — Intruders
196 Shake A Tail Feather B/W Divorce Court — Five Du-Tones
197 Please Forgive Me B/W Lonely Days — Du-Ettes
198 The Ten (10) Commandments Of Love B/W I Cried and Cried — Five Diamonds
199 Love You So B/W My Babe — Ron Holden
200 Till Then B/W Enie Minie Mo — Classics
201 Donna B/W La Bamba — Richie Valens
202 To The Aisle B/W Just To Be Near You — Five Satins
203 Rockin' In The Jungle B/W Rockin Roll Cha Cha — Eternals
204 Those Oldies But Goodies B/W She Don't Wanna Dance — Little Caesar & Romans
205 I'm Without A Girlfriend B/W Be Fair — Gallahads
206 Rama Lama Ding Dong B/W Bells — Edsels
207 Gee, But I'm Lonesome B/W Susie Jane — Ron Holden
208 Once In A While B/W Summer Night — Chimes
209 Sweetest One B/W My Jounita — Crests
210 To Be Loved B/W Down At The Beach — Pentagons
211 Flower Of Love B/W Molly Mae — Crests
212 Come On Let's Go B/W Framed — Ritchie Valens
213 You Gave Me Somebody To Love B/W Doin' Things Together With You — Dreamlovers
214 When We Get Married B/W Just Because — Dreamlovers
215 Hearts Desire B/W Ebb Tide — The Avalons
216 All I Ask Is Love B/W Maybe You'll Be There — Lee Andrews & Hearts
217 Pretty Little Angel Eyes B/W Gee How I Wish You Were Here — Curtis Lee
218 Trickle, Trickle B/W Moonglow, You Know — Videos
219 What's Your Name B/W Chicken Neck — Don & Juan
220 Runaway B/W Hey Little Girl — Del Shannon
221 Sheba B/W Reveille Rock — Johnny & Hurricanes
222 Hats Off To Larry B/W Little Town Flirt — Del Shannon
223 Island Of Love B/W Never Felt This Way Before — Sheppards
224 The Sun's Message B/W She Tried To Kiss Me — The Butlers
225 Why Don't You Believe Me B/W My Dearest One — Duprees
226 Wine Wine Wine B/W Night Cap Rock — Nitecaps
227 Let's Stomp B/W I Want To Do It — Bobby Comestock
228 Have You Heard B/W It Isn't Fair — Duprees
229 Pretty Little Angel B/W "Say You Love Me" — Crests
230 La La B/W Goodbye Molly — Cobras
231 Puppy Love B/W Say You Love Me — Jimmy Rivers
232 Gone With The Wind B/W Let's Make Love Again — Duprees

233 I See A Star/Come On Baby - Roulettes
234 Glad To Be Here/Why Do I - L. Andrews & Hearts
235 Don't Stop/Place In My Heart - Encounters
236 My Own True Love - Duprees
237 Life Can Be Beautiful/It Must Be Love - Cineramas
238 Laugh Laugh/Butler's Theme - Butlers
239 Wild Weekend/Donkey Twine - Rebels
240 Amazons & Coyotees/Together - Dreamlovers
241 Missing You/Give Me A Kiss - Starlites
242 Everybody Knew But Me/You Have No Heart - Crescents
243 Babalu's Wedding Day/My Girl - Eternals
244 I Love You/You Left Me - Gaytunes
245 I'm So Happy/Little Did I Know - Dupress
246 So Good/One Question - Playboys
247 Don't Leave Me Baby/The Letter - Camelots
248 Boo-Ga Loo/Boomerang - Tom & Jerrio
249 Work Out Pt-1/Work Out Pt-2 - Ricky Dee
250 You'll Never Walk Alone/Decatiur St - Patti LaBelle
251 Down The Aisle/C'est La Vie - Patti LaBelle & BlueBells
252 I Sold My Heart To The Junkman/Itty Bitty Twist Patti LaBelle
253 The Real Thing/Teardrops Fell - Tina Britt
254 Get A Job/I Am Lonely - Silhouettes
255 Let Me In/Yes I'll Be There - Sensations
256 That's How Heartaches Are Made/There He Is - Baby Washington
257 I Fought The Law/Little Anne Lou - Bobby Fuller Four
258 Sad Girl/No Not Me - Jay Wiggins
259 The 81/Two Happy People - Candy & the Kisses
260 Gotta Have Your Love/Gee I'm Sorry Baby - The Sapphires
261 Giving Up/Lover's Always Forgive - G. Knight & Pips
262 Baby It's You/Bounce - Spaniels
263 One More Chance/Little Miss Love - ElDorados
264 Tell The World/Blues At Three - Dells
265 The Bells Ring Out/House Cleaning - Spaniels
266 For Your Precious Love/Sweet Was The Wine - Jerry Butler
267 Up On The Mt./Why Did She Go - Magnificents
268 Goodnight Sweetheart Goodnight/You Don't Move Me - Spaniels
269 Plan For Love/If I Can't Have You - Flamingos
270 Crazy Little Mama/What's Buggin You Baby - El Dorados
271 Do Wah/Con't Cha Go - Spaniels
272 Dreams Of Contentment/Zing Zing Zing - Dells
273 A Lonely Soldier/I Found Love - Jerry Butler
274 Play It Cool/Let's Make Up - Spaniels
275 Baby Please/Just A Lonely Christmas- Moonglows
276 Judy/Marsha - Prodigals
277 Falsh Love/Do You Really - Spaniels
278 Now That You're Gone/R&R For Me- Eldorados
279 He Will Break Your Heart/Thanks To You - J Butler
280 You Painted Pictures/Hey Sister Lizzy - Spaniels
281 Why Do You Have To Go/Dance Dance Dance - Dells
282 Don't Leave Me/Ozeta - Magnificents
283 Dear Heart/Why Won't You Dance - Spaniels
284 Moon River/Aware Of Love - Jerry Butler
285 I'll Be Forever Loving You/I Began To Realize El Dorados
286 Everybody's Laughing/I.O.U. - Spaniels
287 That's My Desire/Cross Over The Bridge-Flamingos
288 I Was Wrong/My Girl - Moonglows
289 I Lost You/Crazy Baby - Spaniels
290 Stay In My Corner/A Distant Love - Dells
291 Make It Easy On Yourself/It's Too Late -J Butler
292 You Gave Me Peace Of Mind/Please Don't Tease - Spaniels
293 There In The Night/Bim Bam Boom - El Dorados
294 Secret Love/Goldern Teardrops - Flamingos
295 You're Gonna Cry/I Like It Like That- Spaniels
296 Keep A Knockin'/She's Got It - Little Richard
297 Pain In My Heart/Times Make You Change - Dells
298 Stormy Weather/Here Is Why I [illegible]
299 Let It Be Me/Jerry Butler & Betty Everett
300 A Fallen Tear/Chop Ling Zoom - ElDorados
301 Tina/Great Googley Moo - Spaniels
302 Lucille/Good Golly Miss Molly - L. Richard
303 Raindrops/I Want To Love You - Dee Clark
304 Since I Fell For You/Baby Come Along With Me - Spaniels
305 Oh! What A Night/Jo Jo - The Dells
306 Need To Belong/Givin Up On Love - J. Butler
307 This Is A Lovely Way To Spend An Evening/ Red Sails In The Sunset - Spaniels
308 A Rose For My Darlin'/Tears On My Pillow - El Dorados
309 Tutti Frutti/Long Tall Sally - Little Richard
310 Duke Of Earl/Rainbow - Gene Chandler
311 Big Boy Pete/Mine Excusively - Olympics
312 You Can Run/I Stand Accused - Jerry Butler
313 It's In His Kiss/Hands Off - Betty Everett
314 Hey Joe/Girl From The East - Leaves
315 The Girl Can't Help It/Jenny Jenny -L.Richard
316 September Song/Vooit Vooit - Flamingos

JUST RELEASED - AVAILABLE FOR THE FIRST TIME ON ********** LOST NITE **********

317 My Hero/A Good Woman - Blue Notes
318 My Girl Awaits Me/Sweetness - Castelles
319 Estelle/Promise Love - Belltones
320 This Silver Ring/Wonder Why - Castelles
321 Rainbow Of Love/I Had A Thrill - Cherokees
322 Do You Remember/If You Were The Only Girl - Castelles
323 Wedding Bells Are Ringing In My Ears/Times Have Changed - Angels
324 Over A Cup Of Coffee/Baby Cant You See-Castelles
325 Please Tell Her So/Remember When - Cherokees
326 Marcella/I'm A Fool To Care - Castelles
327 Lovely Way To Spend An Evening/You're Still My Baby - Angels
328 Heavenly Father/My Wedding Day - Castelles
329 Tears In My Eyes/535 - Dreamers
330 The Bells/The Rain - Marquis
331 Expressway To My Heart/Hey Gyp - Soul Survivors
332 I Could'nt Sleep A Wink Last Night/And You Just Can't Go Through Life Alone - Mello Moods
333 Be True/Oh Where - Vocaleers
334 Will She Know/I Want To Love You Baby - Serenaders
335 They Tried/She's Gotta Grin - Velvets
336 Is It A Dream/Hurry Home - Vocaleers
337 Where Are You/How Could You - Mello Moods
338 Dear One/I've Lost - Scarlets
339 I Walk Alone/How Soon - Vocaleers
340 Mary Lee/Evening - Rainbows
341 I/At Last - Velvets
342 Love You/Will You Be True - Vocaleers
343 Love Doll/Darling I'm Yours - Scarlets
344 Don't Fall In Love/Why Can't You Treat Me Right The Sequins
345 I Cried/Tell Her - Velvets
346 Angel Face/Lovin' Baby - Vocaleers
347 Kiss Me/Indian Fever - Scarlets
348 The Closer You Are/Now You Know - Channels
349 Dear Lord/Fine Fine Fame - Continentals
350 The Gleam In Your Eye/Stars In The Sky-Channels
351 Picture Of Love/Soft & Sweet - Continentals
352 I Really Love You/What Do You Do - Channels
353 Close Your Eyes/Part Time - Pretenders
354 Flames In My Heart/My Lovin' Baby - Channels
355 Oh Gee Oh Gosh/Make Believe World - Kodaks
356 My Love Will Never Die/Bye Bye Baby - Channels
357 I'm So Happy/Lydia - Louie Lymon & Teenchords
358 Run Around Baby/Guardian Angel - Kodaks
359 The Girl Next Door/My Heart Is Sad -Channels
360 Honey Honey/Please Tell The Angels - Teenchords
361 Cora Lee/Joy Of Love - Hemlocks
362 Little Boy & Girl/Teenagers Dream - Kodaks
363 All Nite Long/Baby I Love You - Du Mauriers
364 I'm Not Too Young To Fall In Love/Falling In Love - Louie Lymon and the Teenchords
365 Kansas City/Listen My Darling - W. Harrison

RARE Sounds

Val Mondrone

As most of us know by now, The Jacks and the Cadets were the same group. The group first called themselves the Cadets. They started using the name the Jacks with "Why Don't You Write Me" on the RPM label. After "Why Don't You Write Me" was released the group released several more records on the RPM and Modern labels using several different names. Both labels were owned by the Binarhi brothers on the west coast. This group was an exception to the rule because they covered many original Rhythm and Blues hits after they became established on the charts. Their two biggest hits were "Stranded In The Jungle" which was originally recorded by the Jay Hawks and "Why Don't You Write Me" originally done by the Feathers. Two famous personnel that came out of this group are Lead: Aaron Collins and Bass: Will Jones. Will Jones later sang bass for the Coasters and Aaron Collins formed the Flares on the Press label and had a big hit with "Foot Stompin'". Another member of the Cadets/Jacks was George Hollis who was with Aaron in the Flares group. Aaron Collins also had a group on the Ensign label called the Peppers.The Cadets group also sang under the name the Rocketeers on the MJC label and the Cadets on the Jan-Lar label. The Cadets/Jacks backed up many single artists for the Binarhi brothers such as Donna Hightower, Dolly Cooper, Young Yesse and believe it or not, Paul Anka on his first recording "I Confess" on the RPM label. The group was made up of four members but there is a picture, printed in this issue, showing a five man group. In my opinion some of their better recordings are:"My Darling", "I'm Confessing" and "So Wrong" by the Jacks on RPM, "If It Is Wrong" by the Cadets on Modern and "My Reckless Heart" by the Rocketeers on the MJC label. The group may have recorded under the name the Rockets and Rocketeers on the Modern label but I am not too sure of this fact. Aaron Collins is still singing today and I heard a single release by him about a year ago. Anymore information on this group would be appreciated, especially from our California readers.

THE CADETS

Modern:

956 Don't Be Angry/I Cried
960 Rollin' Stone/Fine Lookin Woman
961 Mary Lou/Don't Think I Will (Young Jesse)
963 I Cried/Fine Lookin Woman
965 Ay La Ba/My Man (Dolly Cooper)
969 So Will I/Annie Met Henry
971 Do You Wanna Rock/If It Is Wrong
985 Church Bells May Ring/Heartbreak Hotel
994 Stranded In The Jungle/I Want You
1000 Dancin Dan/I Got Loaded
1006 Fools Rush In/I'll Be Spinning
1012 Heaven Help Me/Love Bandit
1017 You Belong To Me/Wiggie Wiggie Woo
1019 Pretty Evey/Rum Jamaica Rum
1024 Hands Across The Table
1026 Ring Chimes/Baby Ya Know

THE JACKS

RPM

428 Why Don't You Write Me/Smack Dab In The Middle
428 Why Don't You Write Me/My Darling
432 Love Me Again/Dog Gone It (Donna Hightower)
433 I'm Confessin'/Since My Baby's Been Gone
439 Bob-o-Link/Since You (Donna Hightower)
444 This Empty Heart/My Clumsy Heart
454 So Wrong/How Soon'
458 Why Did I Fall In Love/Sugar Baby
467 Lets Make Up/Dream A Little Longer
472 I Confess/Blau-wile Devest Fontaine (P. Anka)

ROCKIN' 'N REELIN WITH THE CADETS - CROWN CLP #5015
Stranded In The Jungle, I Want You, So Will I, I'll Be Spinning, Fools Rush In, Annie Met Henry, Heartbreak Hotel, Dancin' Dan, Church Bells May Ring, I Got Loaded, Rollin' Stone, Smack Dab In The Middle.

THE CADETS - CROWN - CLP #5370
Stranded In The Jungle, Annie Met Henry, The Riddle, Marie My Love, John Henry, Love Bandit, Rollin' Stone, Heaven Help Me, I Had 50 Cents, Rum Jamaica Rum.

JUMPIN' WITH THE JACKS - CROWN - CLP #5021
Why Don't You Write Me, Oo Wee Baby, Let's Make Up, Dream A Little Longer, This Empty Heart, So Wrong, Wiggie, Waggie, Woo, You Belong To Me, Sugar Baby, Why Did I Fall In Love?, Do You Wanna Rock, My Clumsy Heart.

THE JACKS - CROWN - CLP #5372
So Wrong, You Are The First One, My Love Has Gone, Lovey Dovey, Why Don't You Write Me, Hey Little Girl, Away, Fine Lookin Woman, Dream A Little Longer.

NOTE: Do You Wanna Rock and Hey Little Girl are the same song.

ODD RECORDS

MJC #501	*Rockateers*	*My Reckless Heart/They Turned The Party Out (Down At Bessie's House)*
Ensign #1706	*Peppers*	*A Place In My Heart/One More Chance*
Sherwood #211	*Cadets*	*I'm Looking For A Job/One More Chance*
Jan-Lar	*Cadets*	*Car Crash/ ???*
Titan	*Thora-bles*	*My Reckless Heart/ ???*
Titan	*Thora-bles*	*Our Love Song/??? (A. Collins harmonizing with himself)*
Victory	*Jacks*	*Why Don't You Write Me/Sugar Baby*
Kent	*Jacks*	*Why Don't You Write Me/This Empty Heart*

THE CADETS/JACKS

RARE OLD RECORDS

The following records are available in limited quantities at $5.00 each. All are MINT, original label 45's which were found in an out-of-town warehouse. I will pay the postage on all prepaid orders. Please make all checks and money orders payable to:

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BEACON-104	Be Faithful (Blue Label)	Crickets
CHECKER-912	Cryin The Blues	Moonbeems
DAVIS-447	Love Is True	Chestnuts
D.C.-416	Say Yes	L'Captans
DOT-1235	Let Me Go Lover (Brown Label)	Counts
DOT-1243	From This Day On (Brown Label)	Counts
DOT-1265	I Need You Tonight (Brown Label)	Counts
DOT-1275	To Our Love (Brown Label)	Counts
DUKE-321	What's The Matter	El Torros
FLAIR X-5000	Message Of Love	Orbits
FLIP-324	My Dear	Cyclones
FORTUNE-525	Can't We Talk This Over	Diablos
FORTUNE-549	Look What You Done	Earthquakes
FORTUNE-828	It's All Over	Don Juans
FORTUNE-832	Baby Child	Joe Weaver and The Don Juans
FORTUNE-833	You Fool	Five Dollars
FORTUNE-836	This Is A Miracle	Don Juans
FORTUNE-845	Yellow Moon	Little Eddie and the Dollars
HI Q-5028	Oh Lover	Del Victors
JACK BEE-1003	Gone So Long	Invictas
MID SOUTH-1500	Crying Over You	Lyrics
MODERN-992	You Are The First One	Rockets
MODERN-1004	This Heart Of Mine	Curly Williams (With Group)
MODERN-1012	Heaven Help Me	Cadets
MODERN-1017	You Belong To Me	Cadets
OLD TOWN-1014	The Wedding	Solitaires
PEACOCK-1665	The Mystery Man (Red Label)	Masters
PEACOCK-1677	Somewhere	Uniques
POPLAR-101	After	Bachelors
R.P.M.-454	So Wrong	Jacks
R.P.M.-458	Why Did I Fall In Love	Jacks
SAVOY-1159	It's Written In The Stars	Luther Bond & The Emeralds
SPECIALTY-573	Gloria	Arthur Lee Maye & The Crowns
VEE-JAY-131	Do Wah (Brown Label)	Spaniels
VEE-JAY-147	At My Front Door (Brown Label)	El Dorados
VEE-JAY-258	Pain In My Heart (Brown Label)	Dells
VEE-JAY-324	Dry Your Eyes (Brown Label)	Dells

ATTENTION!

I am always looking for records to buy. I will pay top cash for vocal group records from the 1950's - 45 or 78 R.P.M. If you have anything to sell - Collections, store stocks etc. Please write or call (212) 639-5713 for the best offer. Any quantity, new or used.

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Savoy #1156	CHOP CHOP CHING A LING	THE ROAMERS	$3
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HACKENSACK RECORD KING

From TIMES SQ. The Square by LOUIE SILVANI

The year is 1971 and records are getting harder to find as each day passes. This goes for everything, Blues, Rock and Roll, single artists and above all the old group Rhythm and Blues sound. If you are lucky enough to come up with a good odd group sound that nobody has then you will have no trouble in asking your price for it. Many records are going for $50.00 now and if you come up with a real lucky strike like the Bachelors on Aladdin then you can really ask your own price. Last year I needed money to open up my new record store and I sold the Bachelors record along with "My Lost Love" by the Revels on Atlas for $250.00. They were the only copies I had and I knew that after I sold them I would never see them again on the original labels. If you have picked them up in the last couple of months on 45 RPM don't get excited because they are probably bootlegs. They both have been booted within the last twelve months. If any of my readers have these records on 78s, I will pay $30 each for them. In regards to 78s, I feel that if you are a new collector your best bet is to go after 78s. You can still pick up some rare sides for three or four bucks.

Last week, I had a run of good luck. A guy walked into my store with a bunch of recuts he wanted to trade. In between the recuts were two records that made me flip. After seven years of searching for the Love Notes on Premium #611, there it was in my hands. "A Love Like Yours" is a jump tune and it's backed with "Never Look Behind" a fantastic ballad. The record came out saying the True Loves but if you peel back a small sticker on the label you will find underneath the Love Notes. This was done because after the labels were printed, the company realized that there was another group called the Love Notes on the Holiday label and they didn't want to get the two groups confused. This record has got to be the best song ever recorded on the Premium label. The other record was one that I never say in my life, "Please Be My Guy" by Cleo and the Crystaleers on Cindy #3003. Both records came out about 1957 and are top quality New York sounds. I feel that the Cindy label was part of the Johnson complex. Speaking of Johnson, did you know "Don't Ask Me To Be Lonely" by the Dubs was first released on the Johnson label. The original label for "Every Beat Of My Heart" by Gladis Knight and the Pips was not Fury. The original label was HUNTON, a small label out of Atlanta Ga. I believe Atlanta is the group's home town. Bobby Robinson must have heard the record and signed the group. He then had them resing the song for Fury. The Rainbows recording of "Mary Lee" on Red Robin is different then the version on Fire. There are also three different versions of "A Sunday King Of Love" by the Harptones on Bruce. The original came out on a maroon colored label with script writting. Don't try to find the record because it is very rare. What happened is that the record was recut so many times they had to use several different masters. They are almost exactly the same and you have to listen very close to hear the difference. Let me share two little secrets with you about fairly common records that you may have in your collection. If you own a copy of "Winter Blue" by the Cupcakes, Diamond #177 then you own a gem. The record is fantastic if you play it at 33 RPM and sounds like a male group recording from 1953 or 54. Another record that is very common and almost everybody owns is "Til" by the Angels, Caprice #104. If you flip the record over and play "A Moment Ago" at 33 RPM you will find another male group classic sung in the 50s style. Well thats about it for this issue, I hope that you enjoyed reading my column and please write to Bim Bam Boom and let us know what you want me to write about.

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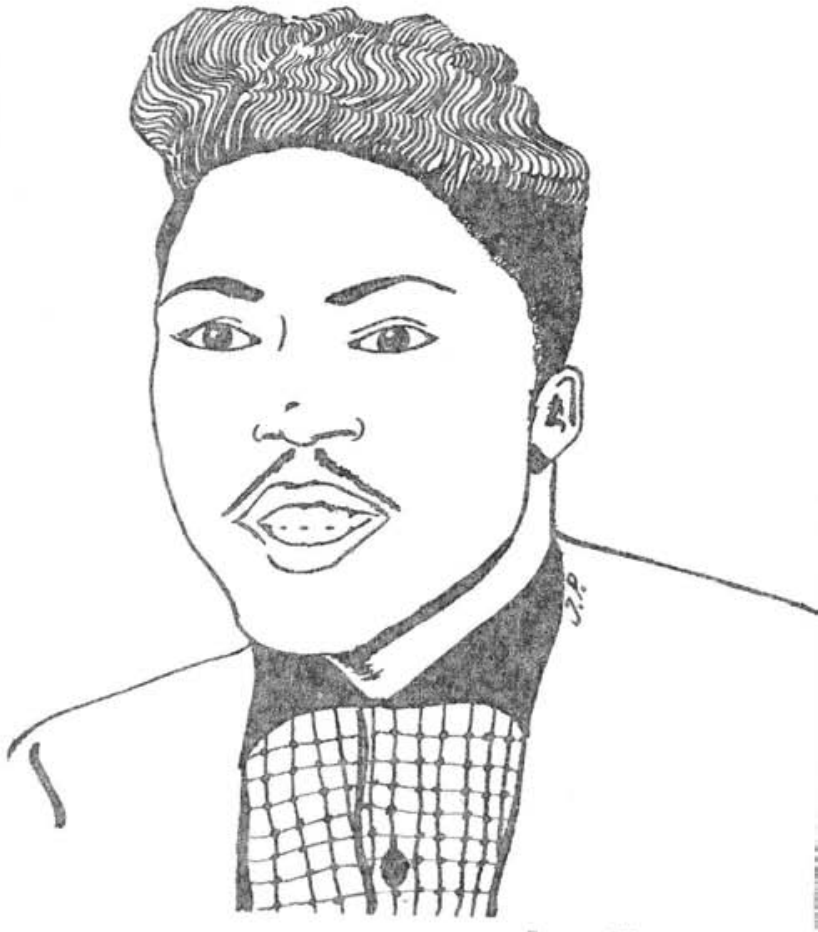

JAY-DEE RECORDS

COMPILED BY: Steve Flam, Tony Tisovec, Lynn McCutcheon and Bob Galgano

Jay-Dee and Davis Records were owned by Joe Davis a former A/R man for M.G.M. Mr. Davis supervised the four recordings by the Crickets on the M.G.M. label. In my interview with Freddie Barksdale of the Crickets, he informed me that the group signed a contract with Mr. Davis not with M.G.M. They released "For You I Have Eyes"/ "I'll Cry No More" and "Your Mine"/"Milk and Gin" on the M.G.M. label. Around July of 1953, Mr. Davis decided he wanted to own his own company and started the Jay-Dee Label with officers at 441 West 49th. Street in New York City. Mr. Davis took the Crickets with him and on July 18, 1953 released the first record on the label "Dreams and Wishes" by the Crickets, Jay-Dee #777. The three sevens were for good luck and the name for the company came from Mr. Davis' initials. Number 785 was released on Jan. 1954, #797 -Jan. 1955, #804 - June 1955 and the last record released by the Jay-Dee label was #810 by the Scale-Tones on Feb. 18, 1956.

Davis Records was started around Jan. 1956. The first reference date that I can find for Davis was on Feb. 4, 1956 in Billboard Magazine were Davis #444 - "As God Is My Judge" by Dean Barlow was reviewed. On June 9, 1956 - Davis #447 "Love Is True" by the Chestnuts was reviewed in Billboard. Listed below is a list of recordings released by the Jay-Dee and Davis Labels.

Bob Galgano

JAY-DEE

777	CRICKETS	DREAMS AND WISHES/WHEN I MET YOU
778	FRED NORMAN	JUMP TOWN/FELLING SENTIMENTAL
779	BETTY MADIGAN	BLUE FROG/
780	BLENDERS	YOU'LL NEVER SMILE AGAIN/DON'T PLAY AROUND WITH YOU
781	CRICKETS	I'M NOT THE SAME ONE YOU LOVE/FINE AS WINE
782	IRENE TREADWELL	DEAR SANTA BRING BACK MY DADDY TO ME/CHURCH BELLS ARE RING-
783	SPARROWS	TELL ME BABY/WHY DID YOU LEAVE ME. ING ON CHRISTMAS MORNING
784	OTIS BLACKWELL	DADDY ROLLIN STONE/TEARS! TEARS! TEARS!
785	CRICKETS	YOUR LOVE/CHANGING PARTNERS
786	CRICKETS	JUST YOU/MY LITTLE BABY'S SHOES
787	OTIS BLACKWELL	BARTENDER FILL IT UP AGAIN/YOU'RE MY LOVE
788	DEEP RIVER BOYS	NO ONE ELSE WILL DO/TRUTHFULLY
789	CRICKETS	NEVER GIVE UP HOPE/ARE YOU LOOKING FOR A SWEETHEART
790	SPARROWS	I'LL BE LOVING YOU/HEY!
791	OTIS BLACKWELL	ON THAT POWER LINE/DON'T KNOW HOW I LOVE YOU
792	OTIS BLACKWELL	NOBODY MET THE TRAIN/I'M STANDING AT THE DOORWAY
793	MELLOWS	HOW SENTIMENTAL CAN I BE/NOTHIN' TO DO
794	OTIS BLACKWELL	MY JOSEPHINE/AIN'T GOT NO TIME
795	CRICKETS	MAN FROM THE MOON/I'M GOING TO LIVE MY LIFE ALONE
796	STEVE GIBSON	OUCH!/IT HURTS ME BUT I LIKE IT.
797	MELLOWS	SMOKE FROM YOUR CIGARETTE/PRETTY BABY
798	OTIS BLACKWELL	GO AWAY MR. BLUES/I'M COMIN BACK BABY
799	DEAN BARLOW	I'LL STRING AROUND WITH YOU/IT DOESN'T HAPPEN EVERY DAY
800	ERNESTINA	DON'T YOU EVER LET ME GO/SPECIAL DELIVERY
801	MELLOWS	I STILL CARE/I WAS A FOOL TO LET YOU GO
802	OTIS BLACKWELL	YOU MOVE ME BABY/MY POOR BROKEN HEART
803	DEAN BARLOW	FOREVER/DON'T LEAVE ME BABY
804	ABNER KENON	BABY COME BACK TO ME/LOOKA WHAT YOU DID TO ME
805	DEAN BARLOW	TRUE LOVE/MY LIFE IS EMPTY WITHOUT YOU
806	GOLDENTONES	MEANING OF LOVE/RUN PRETTY BABY
807	MELLOWS	YESTERDAYS MEMORIES/LOVEABLE LILLY
808	OTIS BLACKWELL	OH WHAT A WONDERFULL TIME/LET THE DADDY HOLD YOU
809	WARREN LUCKEY	PARADISE ROLL/PARADISE ROCK
810	SCALE-TONES	EVERLASTING LOVE/DREAMIN' AND SCHEMIN'

DAVIS DISCOGRAPHY

441	MILLIONAIRES	SOMEBODY'S LYING/KANSAS KAPERS
442	GINNY GIBSON	MOMMY'S LITTLE ANGEL/WANTING YOU
443	ANITA BRYANT	SOMEBODY SEES/SINFULL TO FLIRT
444	DEAN BARLOW	AS GOD IS MY JUDGE/HI YA HONEY
445	MYRNA PETRUNKA	YOUR BROKEN PROMISE/YOU CAME LAST, BUT FIRST
446	DEAN BARLOW	TRUTHFULLY/MY LIFE IS EMPTY WITHOUT YOU
447	CHESTNUTS	IT'S YOU I LOVE/LOVE IS TRUE
448	AL KING	JOY RIDE/MELANCHOLY HORN
449		
450	DEAN BARLOW	TRUE LOVE/CAN'T STAND IT ANY LONGER
451		
452	CHESTNUTS	FOREVER I VOW/BROTHER BEN
453	PYRAMIDS	AT ANY COST/OKAY BABY
454	DANNY CRUN/JOE TAYLOR	AIN'T NOTHING WRONG WITH THIS WORLD/MAKEENA
455	OTIS BLACKWELL	YOU LOVE ME BABY/DADDY ROLLIN' STONE
456	SPARROWS	LOVE ME TENDER/COME BACK TO ME
457	PYRAMIDS	WHY DID YOU GO/BEFORE IT'S TOO LATE
458	ERSKIN BUTTERFIELD	I'M THE ONE/BOOGIE WOOGIE BALL
459	CRICKETS	MAN FROM THE MOON/I'M GOING TO LIVE MY LIFE ALONE
460	JERRY GRAZIANNO	IT DIDN'T TAKE VERY LONG/ GIVE ME YOUR LOVE
461	KEN CARSON	IF YOU NEED ME/GYPSY TELL MY FORTUNE
462		
463		
464	RAVONS	I'M A FUGITIVE/DON'T EVER BREAK YOUR BABY'S HEART
465	DOVERS	SWEET AS A FLOWER/BOY IN MY LIFE
466	CONTINENTALS	DON'T DO IT, BABY/TONGUE TWISTER

****

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The Chestnuts

By Bob Galgano and Tom Luciani

A couple of months ago Tom Luciani and myself went to see The Five Satins at a local Nite Club in the Bronx. During our interview with the Satins, Jimmy Curtis who is a member of the Satins today stated that he was a former member of the Chestnuts. (Jimmy is second from the right in picture below). My ears perked up and the following article was born.

The Chestnuts came from New Haven, Conn. and starting singing in 1955. The original members of the group were Leroy Griffin - (not same as Nutmegs lead), lead singer, Rubin White, Bass, Lymon Hopkins, 1st. tenor, his brother Frank Hopkings, 2nd. tenor and Jimmy, Baritone. The group went to several Recording Companies and were told to go back home and get more practice. The group did this and returned to New York and visited Joe Davis of Jay-Dee Records. Mr. Davis told the guys that he would record them if they had a different lead, preferably a female. The group returned to New Haven and contacted Ruby Whitiker who agreed to sing lead for the group. Leroy Griffin then left the group. The Chestnuts returned to Jay-Dee and recorded "Love Is True"/"It's You I Love" and "Forever I Vow"/"Brother Ben" which were released on the Davis Label. After a couple of other songs on different labels, Jimmy and Ruby left the group and Bill Baker (Five Satins fame) joined the remaining three fellers and added a third Hopkins brother Arthur. The Bill Baker group cut several more records and then faded into obscurity. Jimmy informed me that Miss Whitiker passed away a couple of years ago and Rhythm and Blues music lost another great voice. One other note of interest, after Jimmy left the Chestnuts he joined the Four Haven Knights.

Davis 447	*Love Is True/It's You I Love*
452	*Forever I Vow/Brother Ben*
Standord 100	*Who Knows Better Than I/Mary Hear Those Love Bells*
Eldoardo 511	*I Feel So Blue/Who Knows Better Than I*
*Elgin 007/008**	*Won't You Tell My Heart/Tell Me Little Darling*
*013/014**	*Wonderful Girl/Chit Chat*

** Elgin used two master numbers one on one side and one on the other.*

* *

Ruby Whitaker & The Chestnuts

(printed with permission from)
(R.W. Beatty Ltd.)

...BOOK BEAT...

Rhythm and Blues by Lynn McCutcheon
Published by: R.W. Beatty Lt.

One of the best books ever written on the subject. The book has excellent pictures and story. Lynn traces the music from 1948 to 1969. Almost all your favorite groups are mentioned along with discographies on the Five Keys, Orioles, Rainbows, Five Royals and Ravens. Also listed are Lynn's personal picks for the all time great single releases from 1950 to 1969. Lynn has assembled some of the finest group pictures I have seen in a long time including the Heartbreakers, Checkers, Chestnuts (reproduced on the left), Four Buddies and many more. This book is a MUST for any person interested in the group sound.

The following records are $3.00 each. They are reproductions of original records. They look exactly like the originals. Sound quality is perfect. There are limited quantities of each record. All records come on red or black plastic. When ordering please add 50 cents to cover postage. For Special Handling add an additional 20 cents.

DELUXE-6074	OH SUGAR	QUAILS
JUBILEE-5120	I COVER THE WATERFRONT	ORIOLES
KING-4781	TEARDROPS ARE FALLING	FIVE WINGS
JUBILEE-5065	DON'T TELL HER WHAT HAPPENED TO ME	ORIOLES
JUBILEE-5025	AT NIGHT	ORIOLES
HUDSON-4	DON'T LEAVE ME TO CRY	BELVADERES
COBRA-5003	FINE GIRL/MAMBO FIESTA	CALVAES
DELUXE-6001	PLEASE COME BACK	ECHOS
HOLLYWOOD-1051	DEAR ONE	FEATHERS
DECCA-9-29293	FORGET ABOUT ME	BARONS (FORMALLY THE 4 BUDDIES)
DELUXE-6047	I KNOW SHE'S GONE	QUAILS
IMPERAIL-5335	ARE YOU FORGETTING ME	KIDDS
ALADDIN-3228	SOMEDAY, SWEETHEART	FIVE KEYS
ALADDIN-3113	IT'S CHRISTMAS TIME	FIVE KEYS
ALADDIN-3263	MY LOVE	FIVE KEYS
ALADDIN-3312	STORY OF LOVE	FIVE KEYS
ALADDIN-3158	I CRIED FOR YOU	FIVE KEYS
J-V-B-34	DON'T LET THE SUN CATCH YOU CRYING	GALES
ANGLE-TONE-522	DREAM OF ROMANCE	LINCOLNS QUINTETT
SUN-189	MY GOD IS REAL	PRISONAIRES
PARROT-789	I CAN'T FORGET	ROCKETTES
DO-RE-MI-203	LOVE IS A VOW	MELLO-HARPS
DIG-135	GIRL OF MY HEART	GLADIATORS
IMPERIAL-5307	CHIMES	PELICANS
PING-1001	SAY A PRAY FOR ME	DE-BONAIRS
OKEY-4-7046	I FOUND A LOVE	HILITES
BLUES BOYS		
KINGDOM-106	SO LONELY BABY	FIVE STARS
RIC-958	OH BABY	VELVETIERS
HOLLYWOOD-1092	THE BELLS RING OUT	L'CAPTANS
DELUXE-6050	QUITE PLEASE	CHARMS
SWINGTIME-346	ANOTHER SOLDIERS GONE	? MARKS
ALADDIN-3085	WITH A BROKEN HEART	FIVE KEYS
KICKS-3	WHY MUST I WONDER	EMERALDS

For Collectors Only

BY SAL PASSANTINO

There are so many group records that the collector might not be aware of because only the lead singer is named on the label. I came across a fantastic record while at Val Shively's. The record is "Going Home" by Jimmy Ricks, Mercury #70330. The Ravens are on the record doing an unbelievable job. Joe Van Lon does second lead as usual and gives the record a fantastic ending similar to many of his other high tenor endings. Orther records to look for are, "It's Heavenly" by Ann Alford (Groove #0172), "Delores" by Roscoe Thorne (Atlas #1033), "Tell The Truth" by Larry Birdsong, (Calvert #104), "I Remember" by Wee Willie Wayne, (Imperial #5355) plus many too numerous to list.

I was reading an article on Oscar McLollie and his Honeyjumpers and noticed his saxaphone player was Fats Theus. I thought this to be strange because Oscar McLollie recorded "Be Cool My Heart", (Modern #915) and there was also a cover version on Aladdin #3324 by Fatso Theus and the Flairs. Does anyone know anything about this?

Did You know that Marv Johnson was lead the lead in a vocal group known as the Serenaders? They were from Detroit. Could this be the Serenaders on the Chock Full Of Hits label?

Gregory Carroll, an original member of the Four Buddies on the Savoy label, claims that the Four Buddies on the Club 51 label were a white group. A friend of mine was talking to a member of the Ray-o-Vac and he also said that the group was white. Incidently Gregory left The Four Buddies and joined the Orioles. That was in 1953 when The Orioles recorded "Crying In The Chapel". He appeared with The Orioles last year at a Revival Show, and is now singing with The Ravens. Also singing with The Ravens are Warren Suttles, Jimmy Breedlove and of course Jimmy Ricks. From what I have heard, Joe Van Lon has also rejoined the group.

There are many collectors who still think that Ben E. King was with the original Drifters. King was a member of The Crowns. They signed with Atlantic Records and were renamed The Drifters. The original Drifters had broken up and Atlantic after having success with the group wanted to continue using the name. The new Drifters first release was "There Goes My Baby". Today there are two groups known as The Drifters. One group recently reunited is the group that backed Ben E. King, consisting of a few members of the Five Crowns. The other group with Johnny Moore, a member of the original Drifters (Moore did not join the group until around 1955). The group with Johnny Moore is still recording for Atlantic. Another note of interest is that Johnny Moore became a member of the new Drifters in the sixties. As members dropped new ones were added. At the present time both groups are being billed as the Original Drifters.

I've heard that The Velours are recording again as The Fantastics for Bell Records. The Five Keys featuring Rudy West have just signed with Columbia Records. The Five Satins are with RCA and released a record about two months ago. The Channels featuring Earl Lewis are recording for Rare Bird Records. The Genies and The El Dorados for Ronn-Jewel and The Harptones are going to be waxing again. Its great to see all these great groups back again.

If you listen closely to "Counting My Teardrops" by the Jayhawks, (Flash #105), right after the lead recites "Darling, I'm counting my teardrops" you'll hear a phone he in recording studio? ring.

That is about it "For Collectors Only" this issue. I hope that you found it of interest. If you would like me to continue writing about random facts and oddities please drop us a line and let us know. Remember Bim Bam Boom is your magazine, so if you know any little facts or oddities please write to us and will print them in future issues.

RECORD REVUE

BY STAN R. KRAUSE

BREAKING UP IS HARD TO DO - Channel featuring Earl Lewis - RARE BIRD #5017 - *Good song, poor production and fails to use Channels style of singing. No bass or tenor vocal workout.*
YOU CAME TO ME - Blue Sky Boys - BLUE SKY #100 - *Fantastic! One of the best offerings in Aceppella singing. Group can really harmonize and Mr. Ostrom in the lead is great. Very early or mid 50's sound. Should be collected.*
GEE WHIZ - Heartaches - SKY DISC #639A - *Strong harmonizing and a good lead makes this up dated version of the Carla Thomas hit a good bet for R & B Chart action. A Doo-Wop of the 70's.*
WIND - The Profits (Alias the Classics) - SIRE #SI-353 - *Step in the right direction, but lacks the definite feel of the Diablos and Jester's ballads. This up tempo version could find a nostalgic weakness and sell. GOOD EFFORT.*
MY HEART'S DESIRE - The Bon-Aires - CATAMOUNT - *Excellent material and extra special harmonizing make this song and group a sure hit. About time we had the band backing up the group and not the group being fit into the arrangemant. Will be bought and played. Same song that was done by the Avalons.*

OLD SOUNDS REVISITED

ZIPPETY-ZIP - The Empires - AMP-3 #132 - *Excellent up tempo ditty sung with feeling. A must for any collector. Good Arrangement and vocal harmony.*
LEMON SQUEEZER/I GOT TO GO BACK AGAIN - The Barons - REGENT #1026* - *This record is typical of an early R/B recording. "Lemon Squeezer" is a fantastic sound but flip is really excellent. Very polished.*
CONGRATULATIONS - The Fortunes - ARGO #5364 - *Little known cover version of the Turbans' big hit by a fine white group. Makes pleasant listening and a good battle of the groups record.*
WHY CAN'T YOU TREAT ME RIGHT - The Sequins - RED ROBIN #140 @ - *Excellent early New York R&B uptempo rocker. One of the best sides I've heard in a long time. A must for any collector.*
LOST/FAITH, HOPE AND CHARITY - The Spartans - CAPRI #7201* - *Excellent Southern sound."Lost" is a real good ballad with Clyde McPhatter type lead especially on flip. Can't mistake southern sound.*
MOMMY & DADDY - The Creations - TIP TOP #400 - *Wow! What an excellent New York street corner sound. So amateurish it is great. A fantastic little boy lead.*
ESTELLE - The Belltones - Grand #102@- *One of the all time group classics. A $200.00 rare sound. Superb harmony and lead throughout. Pick it up as soon as you can.*
GIRL OF MY HEART - The Gladiators - DIG #135* - *One of California's best Rock and Roll efforts. A good ballad. Richard Barret type lead. California harmony all the way.*
IT'S OK WITH ME/THERE IS TIME— The Heartbreakers - RCA #47-4849* - *I haven't heard a poor recording by this old fantastic group. Real authentic R&B sound with meaningful voices. Both sides are great. The old groups really knew how to sing.*
YOU'RE HEAVENLY - The Saigons - Dootone #375 + - California ballad singing at it's best. One of the best offerings on the label. Good lead and harmony.
MY GOD IS REAL - The Prisonaires - SUN #189* - *One of the better spiritual recordings made. Good song and harmony done with feeling. Excellent lead singer.*
12 MONTHS OF THE YEAR/DON'T BE AFRAID TO LOVE - Harvey - CHESS #1725+ - *A little known side by Harvey backed by the Spinners. "12 Months" is one of the tightist harmony records around. "Don't Be Afraid Of Love" is reminiscent of a "Hug and a Kiss" by the Moonlighters. A Must record for all Moonglow fans.*
DON'T LET THE SUN CATCH YOU CRYIN' - The Gales - JVB #34* - *Wow! One of the best this collector ever heard. Almost gospel type harmony. Real excellent recording.*
GIRLIE THAT I LOVE - The Cellos - APOLLO #516 - *One of the best uptempo ditties the group has done. A real excellent New York rocker. Gets better every time I hear it.*
I COVER THE WATERFRONT - The Orioles - JUBILEE #5120* - *Mr. Til and the group at their best. A real weeper sung with feeling and warmth. Excellent lead and harmony throughout.*

*@ - Reissued on Lost Nite. * - Reproductions with excellent sound and labels. + Reissued by original label.*
* *

BACK ISSUES OF BIM BAM BOOM
COLLECTORS ITEM
ISSUE NO. ONE
$1.

TRADING POST

In our attempt to make "Bim Bam Boom" the focal point for all persons interested in the Rhythm and Blues field, we have instituted a TRADING POST column. In this column will be listed want - sell - trade ads. The charge for these ads is 10¢ a word. Name and address free. It is our hope that this feature of the magazine will bring all collectors closer together. We hope that our readers will find this column useful in finding records, tapes, pictures and other items to add to their collections. We will print the names and address of people taking the ads and persons interested in contacting these people can contact them by mail."Bim Bam Boom" does not want a percentage of monies spent. It is not our intentions to cut ourselves in on all dealings. We will only charge a flat rate for each word.

* *

DEADLINE FOR ADS - NOV. 1, 1971

WANTED: Any photographs of black vocal groups from 1945 to 1959. They are needed to put in a book I am writing on the "History Of Vocal Groups". Will pay highest prices or trade records for photos. A. Berlowitz, 801-13 Tilden St. Bronx NY Apt 13H. 10467

WANTED: Faithful to Me - Fablous Chims - Invicible #1147 (45 only). FOR SALE: 45's & LP's. Send for free list, also plastic bags to store 45's. Sample free. Write to: Frank Caravello, 337 Bedford Ave. Mt. Vernon, New York 10553.

WANTED: Records by Jimmy Ricks with the Ravens. Also Wanted: Collectors information for Collectors Directory published to bring collectors together by printing want and for sale lists. Send for my want list and additional collectors directory information. Chris Beachley, 501 Inwood Dr. Charlotte, N. Carolina 28209. (704) 523-8373.

WANTED: Original photos of black groups from 40's-50's. Original issues on Apollo by Larks, Striders,Gentlemen. On Imperial by Toppers, On Gem by Five Embers. Write To: Phil Groia, 4 Settlers Way, Setauket, New York 11733.

FOR SALE: The Five Keys on Capitol #F3738 "This I Promise You"/"The Blues Don't Care". Two fine late 50's cuts. Mint condition (These are from a warehouse) $1.50 each includes postage and packing) LIMITED SUPPLY. G. Moonoogian. 197 Broadway, Haverhill, Mass 01830

WANTED: Oscar McLollie & Honey Jumper Album - Crown #CLP5016. Bim Bam Boom Box 301 Bx.NY

FOR SALE: Twenty-five hundred 45 RPM oldies at reasonable prices. Blue Ramas, Aladdins, gold Federals, Gothams, Savoys, Vee Jays. Write to: Lynn McCutcheon, 4367 Americana Drive, Apt. 202, Annandale, Va. 22003.

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THE AUCTION BLOCK

If you are interested in Selling records through "BIM BAM BOOM", the following procedures will be followed. The charge for this service is 20 cents a record. Name and Address will be included at no extra charge. You must list the following information when listing records. Label, record number, artist, title and condition along with other information listed in abbreviations. We feel that it is not wise for a magazine to get involved selling records and acting as a clearing house. We will charge a flat rate for each record listed and not a percentage of the records selling price. If you list 10 records the charge will be $2.00. If you sell the record for $1.00 or $5.00 the price paid to us will be the same. We fell that this is the only fair way to list records. The buyer will deal directly to the seller. Do not send money to "BIM BAM BOOM". If you agree to purchase a record from one of our advertisers, send the money for the record directly to the person selling the records to you. If you feel that you have not been treated fairly by one of our advertisers, contact us. We will investigate and if the charges are true we will drop him from our list of advertisers. May we repeat, we are attempting to bring harmony among collectors. Please list the records fairly and remember: (Do Unto Others As You Will Have Them Do Unto You). STARTING WITH ISSUE #2, GRADING SYSTEM LISTED BELOW WILL BE USED.

****

GRADING OF RECORDS

- M — Surface mosie equal to an unplayed record. No visible or audible scratch on surface. Original finish intact.
- M- — Surface noise very low, smooth and uniform. No marks on surface. Noise not seriously distracting.
- VG — Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G — A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F — Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P — Foreign noises are louder than recorded music.

ABBREVIATIONS

(RE)Reissue, (C) Cut Out (small hole in label),(DJ) Promotional Copy, (W) Warp, (S) Scratches, (B) Bootleg, (2) Second Pressing, (Min) Minimum Bid,(WL) Writing on label.

****

Joe Rocco, 936 62nd. St. Bklyn. NY 11219 - THE FOLLOWING RECORDS FOR SALE AT FIXED PRICE.

Aladdin #3436	Whisper	Spotlighter M	$10.
Davis #EP211	Changing Partners + 3 More	Crickets M	$10.
Falcon #100	You'll Be Coming Home Soon	Shields VG+	$12.
Fee Bee #205	Come Go With Me	Dell Vikings M	$ 5.
Gay Note #105	I'll Be True (Original)	Kilts M	$10.
Groove #0147	Sweet Thing	Nite Caps M-	$15.
Groove #0176	In Each Corner Of My Heart	Nite Caps VG+	$5.
Hammer #544	Pizza Pie	Rob Roys M	$7.
Hull #711	Crazy For You	Heartbeats VG	$10.
Hull #732	Little Boy Blue	Elegants VG-	$10.
Jay Dee 788	Truthfully	Deep River Boys M	$20.
MGM #11507	I'll Cry No More	Crickets VG	$25.
MGM #12338	Trust In Me	Notes M-	$50.
Peacock #1643	I'll Be Waiting	Clefs M	$25.
R and B 1301	Hearts Of Stone	Jewels VG+	$20.
Rama #4	Your Cheatin Heart (Red Plastic)	Bert Keys Trio VG+	$12.
RCA #2828	Ev'ry Time We Say Goodbye	Delta Rhythm Boys M	$10.
Specialty #479	Baby Doll	Marvin & Johnny M-	$10.
Teenage #1000	Moments Like This	Baltineers VG-	$18.
Timely #1006	Danny Boy	Ann Cole VG+	$20.

Frank Vendola, 172 Church Drive, Mastic Beach, NY 11311 - MINIMUM BID $1.00

End (white label)	Congratulations	Chantels M
Dawn	Someday We'll Meet Again	Scooters M
Ace	Roberta	Frankie Ford (group) M
Specialty	Tears On My Pillow	Chimes M
Peacock	Alpha-Omega	Checker Dots M
Atco (brown)	Cry Baby Cry	Sensations F
Sue (Orig)	A Thousand Dreams	B. Hendricks -group F
Savoy	Bad Boy	Jive Bombers G
Ember	I Am Lonely	Silhouettes G
Atlantic	My Heart Is Breakin Over You	Ruth Brown -group G
Capitol	Wisdom Of A Fool	Five Keys G
Showboat	Gold Will Never Do	L Bond & Emeralds F
Ebb	Buzz-Buzz-Buzz	Hollywood Flames F
Dub	Bells	Edsels F
Mercury	Twilight Time	Platters G
Madison	60 Minute Man	Untouchables G
Chess	Second Fiddle	Rays F
Lido	Jinx	3 Friends F
Mercury	My Dream	Platters F
RSVP	Tears Of Love (WL)	Persians F
Swingin	Once Upon A Time	Rochelle & Candles F
Coral	Submarine Race Watching	Escorts G
Gee	Paper Castles	Teenagers G

Mike Rascio, 89-27 Lefferts Blvd. Richmond Hills Qns. (ALL ORIGINAL LABELS) FIXED PRICE

Ace #534	Just For You and I	Supremes M $10
ACE #552	I Sold My Heart To The Junkman	Silhouettes M $2
Pet #801	Angel	Gay Knights M $12
Ace #571	Dearest Darling	Huey Smith -group M $2
Timely #1003	The Bells	Jaytones M $100.00
Federal #12250	Tell The World	Platters M $12
Federal #12303	Tell Me Why	Five Chances M $20
Federal #12251	Partners For Life	Midnighters M $4
Sapphire #1003	Cryin' The Blues	Moonbeams M $8
Sapphire #1052	Why Should I	Flips M $35
Peacock #1643	I'll Be Waiting	Clefs M $10
Duke #179	Now Darling	Capistranos M $8
Duke #188	Without Your Love	Five Jades M $5
Peacock #1677	Somewhere	Uniques M $5

* *

G.A. Moonoogian, 197 Broadway, Haverhill, Mass. 01830 No Minimum - No Unreasonable Bids

ABNER #1037	At My Front Door	Dee Clark (group) M
ATCO #6087	Searchin (Yellow Label)	Coasters VG
ATLANTIC #1048	White Christmas (Yellow Label)	Drifters M
DOOTO #438	Lawful Wedding	Cufflinx VG+
ESSEX #352	Such A Night	Bunny Paul (group) M-
GOTHAM #7315	Honest (wl-small tear)	Gazelles VG-
GROOVE #0122	True Love Is Missing	Two Sweethearts M-
HERALD #478	B-I-N-G-O	Turbans VG
MERCURY #71027	Birthday Party	Sil Austin VG+
MERCURY #71073	Raindrop	Viscounts VG+
MERCURY #71390	Flat Tire	Del Vikings VG
MERCURY #71467	Remember When	Platters VG+
MERCURY #71656	Red Sails In The Sunset (Picture Sleeve)	Platters M-
MUSIC CITY #790	WPLJ (red)	4 Deuces M-
RCA 47-4076	D-Ya-Eat-Yet, Joe (blue/silver - old label)	Steve Gibson & Red Caps M

S. Gallo, 205 Bay 14th. St. Bklyn. NY 11214. Minimum Bid $1.00

Triumph #601	Write Me A Love Letters	Capitols M
Duke #154	Still Love You So	Johnny Ace M
Imperial #5407	Blueberry Hill	Fats Domino M
Finesse #1717	My Heart Belongs To Only You	Twilights M
Apollo #510	Rang Tang Ding Dong	Cellos M
Tiger #1001	We Mean More To Each Other	Centurians M
Davis #444	As God Is My Judge	Dean Barlow M
Colpix #683	That Old Black Magic	Marcels M
Chess #1647	Put Your Arms Around Me Honey	Bobby Charles M
Onyx #514	No-No-No	Impressors M
Club #1014	This Is The End	Willows M
Champ #102	I See A Star	Roulettes M
Chess #1716	Anthony Boy	Chuck Berry M
Chess #1749	Blue Skies	Harvey M
Baton #218	Are You Satisfied	Ann Cole M
Wing #90066	Ding Dong	Freddie Bell & Bellboys M
Coral #62006	Early In The Morning	Buddy Holly M
Imperial #5454	When I See You	Fats Domino M
Tammy #1010	Don't Know What To Do	Edsels M
Herald #470	Witness To The Crime	Faye Adams M
Atlas #1052	I Call To You	Fi-Tones M
Atlas #1100	Pleasin' You - Pleases Me	Lincolns M
Atco #6270	Since I Fell For You	Skyliners M
Essex #321	Crazy Man Crazy	Bill Haley & Comets M
First #104	When Your Love Comes Along	Five Satins M
Checker #920	Knee Socks	Ideals M

TOM Radinsky, 285 Lynn Shore Dr. #55, Lynn, Mass 01902 -

Capitol #3185	Don't You Know I Love You	Five Keys VG
Specialty #555	Zindy Lou (S-WL)	Tony Allen & Chimes G
Duke #136	Pledging My Love (S-WL) 78 RPM	Johnny Ace VG
Musicnote 8001	ALBUM - Paragons vs. Harptones	M
Mercury 60809	ALBUM - Original Goldern Hits Of The Great Groups Various Artists M	

AUCTION ENDS OCT. 25, 1971

WANTED ! DOES ANY BODY HAVE A COPY OF "SAKI-WAKI-LAKI" by the VISCOUNTS on VAGA WRITE TO BIM BAM BOOM

CUSTOM TAPE SERVICE.

Many of our readers have written to us in regards to finding the records listed in Sal Mondrone's column. Since Sal is dealing with rare sounds, the records are very hard to find and if you do find them the prices are high. We at Bim Bam Boom feel that everybody interested in the rare sounds should have an opportunity to hear them. We are starting a CUSTOM TAPE SERVICE to inable are readers to hear these records. 95% of the records found in Bim Bam Boom are owned by us. We have large collections and have a combined collection of over 40,000 records, mostly groups. The charge for this service will be $6.00 a tape - 22 songs plus 50¢ postage and handling. While reading are magazine, if you come up with a song that you would like to hear - just write it down and send it in. When ordering tapes please list 30 songs. We will tape the first 22 songs that we have available. You may order on 60 minute cassettes or 1200 ft. Reel to Reel. REMEMBER - 22 SONGS ON REEL TO REEL OR CASSETTE FOR $6.50. ORDER NOW !!! Make Check or Money Order out to BIM BAM BOOM PRODUCTIONS.

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ASK FOR LOUIE

****

THATS IT FOR ISSUE #2. We hope that you enjoyed it. Bim Bam Boom has the finest staff of writers assisting us in our effort to make this magazine the best of it's type in the country. We will continue to improve with each issue. We will be back in two months with more fantastic stories, pictures, charts, auctions, discographies and special features. Remember Bim Bam Boom is YOUR magazine, support it and tell your friends about us.

****

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